THE GARDENS OF ENGLAND

IN THE MIDLAND & EASTERN COUNTIES

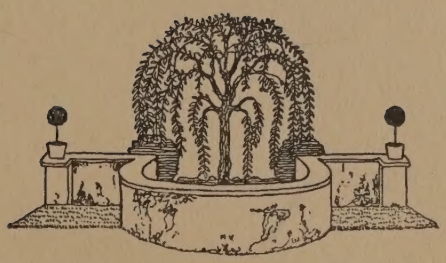
EDITED BY CHARLES HOLME

MCMVIII
OFFICES OF „THE STUDIO"
LONDON, PARIS & NEW YORK

PREFATORY NOTE.

The Editor desires to express his cordial thanks to the owners, whose names appear under the illustrations, for kindly allowing their gardens to be reproduced in this volume. With exception of Plates xlv, xlvi, lxvi, lxxiv, and cxxiii (which are by Mr. W. J. Day) all the photographs have been taken by Mr. R. Lincoln Cocks. Special facilities have been accorded these two gentlemen whereby they have been enabled to obtain a unique series of garden subjects exclusively for this work.

The Editor also wishes to acknowledge his indebtedness to Lady Peel, Miss E. H. Adie, Mr. Ernest A. Chadwick, Mr. George S. Elgood, R.I., and Mr. E. Arthur Rowe for the loan of the drawings reproduced in colour; and to the head gardeners for the assistance rendered to Mr. Lincoln Cocks and Mr. Day.



ARTICLES

The Use of Gardens . . . . . page i
Notes on the Illustrations . . . . . „ xxi

ILLUSTRATIONS IN COLOUR

Plate	Subject	Artist
I.	"September Afternoon"—Campsea Ashe, Suffolk	E. Arthur Rowe
XVIII.	The Great Hedge at Campsea Ashe, Suffolk	„ „
XXXV.	Cleeve Prior, Worcestershire . .	George S. Elgood, R.I.
LII.	Yews at Elvaston Castle, Derbyshire .	E. Arthur Rowe
LXIX.	Terrace and Steps at Haddon Hall, Derbyshire	E. H. Adie
LXXXII.	The Dark Arbour at Melbourne Hall, Derbyshire	George S. Elgood, R.I.
CIII.	Herbaceous Border at Hampton-in-Arden Manor, Warwickshire	Ernest A. Chadwick
CXX.	The Dial at Raunscliffe, Leicestershire	George S. Elgood, R.I.

LIST OF PHOTOGRAPHS

Plate	Subject	Owner
II.	Yew Arches at Alton Towers, Staffs.	The Earl of Shrewsbury and Talbot
III.	Garden Wall at Alton Towers, Staffs.	" " "
IV.	View across the Lake at Alton Towers, Staffs.	" " "
V.	Conservatories at Alton Towers, Staffs.	" " "
VI.	Rock Garden at Arley Hall, Cheshire	P. Egerton-Warburton, Esq.
VII.	The Alcove Walk at Arley Hall, Cheshire	" " "
VIII.	Courtyard at Baddesley Clinton Hall, Warwickshire	Mrs. Dering
IX.	The South Terrace at Belvoir Castle, Leicestershire	The Duke of Rutland
X.	" " " " "	" " "
XI.	The South Front, Blickling Hall, Norfolk	The Marquis of Lothian
XII.	The Formal Garden at Blickling Hall, Norfolk	" " "
XIII.	Fountain at Blickling Hall, Norfolk	" " "
XIV.	Terrace Steps and Garden at Brome Hall, Suffolk	The Dowager Lady Bateman.
XV.	Brome Hall, Suffolk	" " "
XVI.	Topiary work at Brome Hall, Suffolk	" " "
XVII.	The South Front, Brome Hall, Suffolk	" " "
XIX.	The Lower Terrace at Canons Ashby, Northants	Sir Alfred E. Dryden, Bart.
XX.	Cedars at Canons Ashby, Northants	" " "
XXI.	Cedars and Steps at Canons Ashby, Northants	" " "
XXII.	Carrow Abbey, Norfolk	James Stuart, Esq.
XXIII.	Rose Garden at Carrow House, Norfolk	The Misses Colman
XXIV.	The Fountain Garden at Carrow House, Norfolk	" " "
XXV.	Steps and North Front at Castle Ashby, Northants	The Marquis of Northampton
XXVI.	The West Front, Castle Ashby, Northants	" " "
XXVII.	Terrace Garden at Castle Ashby, Northants	" " "
XXVIII.	The Conservatory at Castle Ashby, Northants	" " "
XXIX.	The Italian Garden at Chatsworth, Derbyshire	The Duke of Devonshire
XXX.	Conservatory in the French Garden at Chatsworth, Derbyshire	" " "
XXXI.	Steps at Chatsworth, Derbyshire	" " "
XXXII.	Stone Steps at Chatsworth, Derbyshire	" " "
XXXIII.	Terrace and Steps at Chatsworth, Derbyshire	" " "
XXXIV.	The Rock Garden at Chatsworth, Derbyshire	" " "
XXXVI.	Cleeve Prior, Worcestershire	H. Darton Hirons, Esq.

PLATE	SUBJECT	OWNER
XXXVII.	Summer House at Clifford Chambers, Warwickshire.	Captain Tuder Owen.
XXXVIII.	Terrace and Steps at Clumber Park, Notts.	The Duke of Newcastle.
XXXIX.	The "Lincoln" Terrace at Clumber Park, Notts.	„ „ „
XL.	Sundial at Clumber Park, Notts.	„ „ „
XLI.	Iron Gates at Clumber Park, Notts.	„ „ „
XLII.	The East Front, Compton Wynyates, Warwickshire	The Marquis of Northampton
XLIII.	The South-West Front, Compton Wynyates, Warwickshire	„ „ „
XLIV.	Formal Garden at Compton Wynyates, Warwickshire	„ „ „
XLV.	Coombe Abbey, Warwickshire	The Earl of Craven
XLVI.	Paved Walk at Coombe Abbey, Warwickshire	„ „ „
XLVII.	The River Terrace at Drakelowe, Derbyshire	Sir Robert Gresley, Bart.
XLVIII.	Terrace and Steps at Drakelowe, Derbyshire	„ „ „
XLIX.	Terrace by the River at Drakelowe, Derbyshire	„ „ „
L.	Grass Walk at Drakelowe, Derbyshire	„ „ „
LI.	The Round Garden at Drakelowe, Derbyshire	„ „ „
LIII.	Terraces at Eastnor Castle, Herefordshire	Lady Henry Somerset
LIV.	Terrace Steps at Eastnor Castle, Herefordshire	„ „ „
LV.	The West Wing and Garden at Easton Lodge, Essex	The Earl of Warwick
LVI.	Japanese Tea House at Easton Lodge, Essex	„ „ „
LVII.	The Japanese Garden at Easton Lodge, Essex	„ „ „
LVIII.	The Pond Garden at Easton Lodge, Essex	„ „ „
LIX.	„ „ „ „ „ „ „	„ „ „
LX.	End of the Pond Garden at Easton Lodge, Essex	„ „ „
LXI.	View from the Lake at Eaton Hall, Cheshire	The Duke of Westminster
LXII.	The South Garden at Eaton Hall, Cheshire	„ „ „
LXIII.	The Dutch Garden at Eaton Hall, Cheshire	„ „ „
LXIV.	Corner of the Kitchen Garden at Eaton Hall, Cheshire	„ „ „
LXV.	Box Design at Enderby Hall, Leicestershire	C. L. Johnstone, Esq.
LXVI.	Guy's Cliff, Warwickshire	Lord Algernon Percy
LXVII.	Grass Walk at Helmingham Hall, Suffolk	Lord Tollemache
LXVIII.	The Lily Pond at Helmingham Hall, Suffolk	„ „
LXX.	The Lily Pond at Hemingford Grey, Huntingdonshire	W. Dendy Sadler, Esq.
LXXI.	Hemingford Grey, Huntingdonshire	„ „ „

LIST OF PHOTOGRAPHS

Plate	Subject	Owner
LXXII.	The West Front, Hengrave Hall, Suffolk	J. Wood, Esq.
LXXIII.	Terrace and Steps at Hengrave Hall, Suffolk	„ „
LXXIV.	The French Garden at Hewell Grange, Worcestershire.	The Earl of Plymouth
LXXV.	Yews and Fountain at Hoar Cross, Staffs.	The Hon. Frederick Meynell
LXXVI.	The East Garden at Hoar Cross, Staffs.	„ „ „
LXXVII.	The North Front and Formal Garden at Ingestre, Staffs.	The Earl of Shrewsbury and Talbot
LXXVIII.	The Long Terrace at Ingestre, Staffs.	„ „ „
LXXIX.	Rose Garden at Little Onn Hall, Staffs.	B. G. R. Benson, Esq.
LXXX.	Fish Pond at Melbourne Hall, Derbyshire	Admiral Lord Walter Kerr
LXXXI.	Steps at Melbourne Hall, Derbyshire	„ „ „
LXXXIII.	Old Gateway at Melbourne Hall, Derbyshire	„ „ „
LXXXIV.	Stone Vase at Melbourne Hall, Derbyshire	„ „ „
LXXXV.	Yew Walk at Melbourne Hall, Derbyshire	„ „ „
LXXXVI.	The West Front, Moyns Park, Essex	The Hon. Mrs. Ives
LXXXVII.	Formal Garden and Moat at New Hall, Warwickshire	Walter Wilkinson, Esq.
LXXXVIII.	The East Garden and Terrace at Newstead Abbey, Notts.	Lady Chermside
LXXXIX.	Herbaceous Border at Newstead Abbey, Notts.	„ „
XC.	Garden Gates at Okeover Hall, Derbyshire	Houghton C. Okeover, Esq.
XCI.	Terrace at Okeover Hall, Derbyshire	„ „ „
XCII.	Osmaston Manor, Derbyshire	Sir Peter Walker, Bart.
XCIII.	Rockery at Osmaston Manor, Derbyshire	„ „ „
XCIV.	Rose Garden at Osmaston Manor, Derbyshire	„ „ „
XCV.	Lead Figure at Osmaston Manor, Derbyshire	„ „ „
XCVI.	Brick Steps at Packwood, Warwickshire	A. J. Ash, Esq.
XCVII.	Rose Garden at Rangemore, Staffs.	Lord Burton.
XCVIII.	End of the Formal Garden at Rangemore, Staffs.	„ „
XCIX.	The Garden and South Front at Renishaw, Derbyshire	Sir George R. Sitwell, Bart.
C.	The South Front, Saighton Grange, Cheshire	The Countess Grosvenor.
CI.	The "Saints" Garden at Saighton Grange, Cheshire	„ „ „
CII.	The West Garden at Saighton Grange, Cheshire	„ „ „
CIV.	Iron Gates at Scraptoft Hall, Leicestershire	Alfred Corah, Esq.
CV.	The Lower Garden at Shrubland Park, Suffolk	Lord De Saumarez.
CVI.	Terrace Steps at Shrubland Park, Suffolk	„ „
CVII.	Sundial at Stone Hall, Essex	The Earl of Warwick.

Plate	Subject	Owner
cviii.	Italian Garden at Sudbrooke Holme, Lincolnshire	C. Coningsby Sibthorpe, Esq.
cix.	The East Front, Sudbrooke Holme, Lincolnshire	„ „ „
cx.	Herbaceous Border at Sudbrooke Holme, Lincolnshire	„ „ „
cxi.	Sundial at Sudbrooke Holme, Lincolnshire	„ „ „
cxii.	Rose Garden at Sudbrooke Holme, Lincolnshire	„ „ „
cxiii.	The Lake at Sudbrooke Holme, Lincolnshire	„ „ „
cxiv.	Yew Hedge at Sudeley Castle, Glos.	H. Dent Brocklehurst Esq.
cxv.	Terrace at Sudeley Castle, Glos.	„ „ „
cxvi.	The Long Pond at Sudeley Castle, Glos.	„ „ „
cxvii.	Stone Seat and Terrace at Tatton Park, Cheshire	The Earl Egerton of Tatton
cxviii.	View from the South Terrace at Tatton Park, Cheshire	„ „ „
cxix.	View from the South Terrace at Thoresby Park, Notts.	The Earl Manvers
cxxi.	Terrace at Tissington Hall, Derbyshire	Sir Hugo Fitzherbert, Bart.
cxxii.	Terrace and Steps at Tissington Hall, Derbyshire	„ „ „
cxxiii.	Terrace and Steps at Warwick Castle, Warwickshire.	The Earl of Warwick
cxxiv.	Flower Garden and Venetian Well at Welbeck Abbey, Notts.	The Duke of Portland
cxxv.	East Garden and Fountain at Welbeck Abbey, Notts.	„ „ „
cxxvi.	Witham Hall, Lincolnshire	Walter Fenwick, Esq.
cxxvii.	Pergola at Witham Hall, Lincolnshire	„ „ „
cxxviii.	The Lily Pond and South Front at Witham Hall, Lincolnshire	„ „ „
cxxix.	The Lily Pond at Witham Hall, Lincolnshire	„ „ „
cxxx.	The Italian Garden at Wootton Wawen Hall, Warwickshire	Mrs. G. H. Capewell Hughes
cxxxi.	Pergola at Wootton Wawen Hall, Warwickshire	„ „ „
cxxxii.	Gateway at Wrest Park, Beds.	The Hon. Whitelaw Reid
cxxxiii.	The West Garden at Wrest Park, Beds.	„ „ „
cxxxiv.	Chinese Bridge at Wrest Park, Beds.	„ „ „
cxxxv.	The French Garden at Wrest Park, Beds.	„ „ „
cxxxvi.	Walled Garden at Wrest Park, Beds.	„ „ „

THE USE OF GARDENS

HERE is a passage by an old writer which might well be taken as a text for a Sermon on Gardens:—"As the use of Gardens hath been the Inclination of Kings and the Choice of Philosophers, so it hath been the common Favourite of publick and private men; a pleasure of the Greatest, and the Ease of the Meanest; and, indeed, an Employment and a Possession, for which no man is too High or too Low." It expresses happily what can be called the sentiment of garden making, the feeling by which the lovers of gardening are inspired; and it asserts with evident conviction the universality of this sentiment. The quotation, indeed, sums up with a quaint comprehensiveness the virtues and merits of the gardener's art, its power of appeal to all classes ot men, and its value as a means of satisfying all shades of æsthetic inclination.

For it must be remembered that the worship of gardens is essentially an expression of an æsthetic instinct. It is founded, of course, upon that love of nature which is so deeply implanted in all men who are not merely gross materialists; but it has grown into something far more complex than the simple desire to bring nature more closely into contact with human life. At first the garden was regarded as a place, apart from the world, where men could rest and take their ease in quiet surroundings: the spot dedicated to wholesome relaxation in which the worker could for a while forget his cares and renew his energies. Its privacy was one of its greatest charms, and one of the chief sources of its popularity in all countries and at all times. The idea of seclusion, indeed, as the Rev. W. Tuckwell points out in his book, "Tongues in Trees," "is embalmed in the names which men have given to gardens. The Hebrew *Gan*, of Genesis ii. 8, means 'sheltered.' *Paradise*, a Zend word, occurring rarely in the Bible, and with no reference to Eden, is 'enclosure.' In the Greek and Latin *Hortus* we have the same notion of 'enclosed, secured'; while the *Jardin*, *Garten*, *Garden*, of our modern tongues, means 'guarded'; retired, secluded, shielded, separate, shut off: a still, removed place, hidden from the day's garish eye, sacred to tranquillity, retirement, repose."

It is easy to follow the mental process by which this "still, removed place," with all its agreeable associations, came to be accepted as one in which the gratification of the senses by

artistic means could be legitimately attempted. The fact that it was sacred to tranquillity made it all the more suitable as a field for the employment of those forms of art which can best be enjoyed in quiet moments; and the possessor of the garden was ready enough to prove the sincerity of his worship by striving always to increase the beauty of the shrine in which his hours of leisure were spent. The more he added to the attractions of his garden the more efficiently it fulfilled its purpose; and as it gained in charm the more definite became his assertion of the sentiment by which he was controlled.

At first, it may be, he was satisfied with having secured a little bit of nature, separate and shut off, which he could keep to himself as a kind of treasured possession; but soon the desire came to give to his acquisition the worthiest setting he could devise and to surround it with appropriate adornments. He could think of no better mode of showing his love of nature than to lavish on her gifts which would make her beauty more evident and her fascination more complete. He found in art the means of glorifying her most surely, the one certain way of enhancing her attractions without diminishing her dignity or spoiling her dainty graces. The garden planned under the influence of such a motive grew into something far more elaborate than the simple, secluded resting place; it took the form of a temple of nature, where a goddess was enshrined and where a devoted worshipper sought to do her honour by delicately imagined devices.

Therefore, it is by no means incorrect to describe garden-worship as the expression of an æsthetic instinct, for, upon the fundamental love of nature which originally called gardens into existence, there has been built up a wonderful system of design that draws freely upon the resources of decoration and allows the fullest scope to the ingenious exponent of artistic principles. The garden lover to-day concerns himself chiefly with the opportunities that nature offers him of devising exquisite arrangements of form and colour, and with her infinite adaptability to his decorative schemes. He depends upon her, of course, for from her comes his inspiration, but it is her assistance he desires, not dictation as to the manner in which his work should be carried out. With her as his guide he can feel satisfied that his invention will be rightly directed and that he will be shown how to avoid those decorative excesses which are especially out of place in garden designing.

But this obedience to nature does not appreciably limit the scope of the really intelligent designer who can realise what are his best

opportunities and how they can be turned properly to account. The garden can truly be described as "an employment and a possession, for which no man is too high or too low," and it can be treated in accordance with the needs and the tastes of its possessor without in any way disregarding nature's precepts. To make it equally "the pleasure of the greatest and the ease of the meanest" all that is necessary is to understand how the material available should be used. The lordly pleasure-ground can be made a wonder and delight by drawing lavishly on nature's store for the working out of a costly and complex decorative scheme ; but the owner of a modest villa, or even the cottager with his little plot, can produce, with the means at his disposal, effects which are, proportionately, as interesting, and as important artistically. The charm of the garden is not a monopoly of the rich man for it is not to be secured merely by the expenditure of money ; it comes really from the exercise of taste and correct judgment and from that æsthetic perception which seizes immediately upon what is worthiest of consideration, and utilises it with discretion.

Indeed, there is some danger that the garden of the costly and ambitious type may by its very elaboration become too artificial and too little in touch with nature to inspire the proper sentiment. It can easily lose its charm if it is made a show place for the display of expensive eccentricities, and if it offers only the suggestion that it is intended to advertise the wealth of its possessor. A garden so maltreated is immodest and vulgarly demonstrative ; it ceases to be a place of rest and quiet and excites instead feelings of discontent. Its details are as jarring as its general effect is irritating, and in its failure to fulfil its true purpose it outrages all nature's canons and travesties cruelly her better characteristics. But, worst of all, it lacks that sense of fitness which is essential in every rightly imagined æsthetic scheme and stands proclaimed as a thing misconceived and mishandled, illegitimate in intention and warped in development.

Far more satisfaction can be obtained from some simpler piece of arrangement in which earnest nature study and serious artistic imagining have gone hand in hand, in which the desire to make a show has been kept in check by sincere regard for the æsthetic proprieties. This simpler arrangement may well have cost the designer infinitely greater trouble, for deliberate simplicity is much more difficult to obtain than showy effectiveness, but it implies a higher standard of artistic practice and greater intelligence. The art which does not assert itself but allows the perfection of its

designer has to solve. Unless he has more than ordinary self-restraint there is some danger that in seeking for something distinctive, he may lapse into eccentricity and depart unwisely from the right artistic direction. It must be remembered, too, that time has a good deal to do with the charm of a garden, with the creation of that atmosphere which is most appropriate in the "still, removed place" where men come to rest. Newness is an inevitable defect in even the most subtly-contrived piece of garden-making, and it is a defect which cannot be overcome by the garden-maker. But he can, if he understands what he is doing, prepare his effects in such a way that they will develop as nearly as possible along the lines he has laid down and in the manner he has anticipated. He will foresee the additions that nature is likely to make to his plan, the finishing touches that time will give; and he will be able to make certain that these additions will amplify rather than contradict his intentions.

All this, of course, implies the possession on his part of a frank belief in nature's infallibility: he is content to leave to her the completion of what he has begun, because he knows that no matter how original or accomplished he may be, she will, in her infinity of resource find numberless ways of improving his work. But none the less will his personality make itself felt, for though nature will soften and correct, harmonising his design and bringing its details properly together, the main facts for which he is responsible must persist, to do him credit, or put him to shame. This is why the garden laid out mechanically, and by unintelligent rule, can never be wholly satisfying. It will not have the saving grace of unexpectedness in which the designer's individuality is best revealed, and even when it has acquired the glamour of antiquity, and its worst crudities have been quieted down during the lapse of years, there will always remain something annoying in its unimaginative formality.

It is the suggestion that the garden has come into existence by some sort of natural process that the designer will find most difficult of attainment; but yet it is the one by which his originality can best be measured. When all the intricacies of the laying out, all the dainty little devices which combine to make the whole effect delightful, all the ingenious touches which add charm to charm, seem to be nature's own preparing, when, in fact, the entire arrangement appears to have been born complete, not elaborately led up to or deliberately prepared for, then the perfect garden can be said to have been created. And it is absolutely a creation, a result of earnest thought and prolonged labour, but it has the supreme merit

of concealing the means by which its perfection has been produced. No formula would ever bring about such a result because the adoption of a formula in design inevitably encourages a slackening both of thought and effort, and leads to careless compromises which weaken the whole of the work done and make it more or less meaningless. Indeed, it is a vital principle in garden-making that each subject should be treated according to its particular needs—that careful attention should be paid to characteristics of site and situation, because it is upon these that the distinctive qualities of the design must be founded, and because it is from these, if they are properly considered, that the charm and character of the completed garden will most surely come. Here, the resourceful designer will have his fullest opportunity of making his alliance with nature close and binding, and of turning to advantage her own suggestions. The material provided by her is ready for him to adapt, he can shape it as his artistic instincts suggest, but in this shaping he will be guided by a knowledge of her intentions and he can prepare confidently for the modifications which she will introduce when, as years go on, she sets herself to finish what he has begun.

The place which has such a history of careful preliminary study and thoughtful adaptation of natural features, followed by a long period of development during which nature has been busy weaving her spells round the work of her pupil and follower, can always be recognised by its peculiar distinction and by its possession of an atmosphere that is all its own. As a piece of garden designing it may be entirely unpretentious, beautiful in its simplicity rather than its elaboration or richness of effect, but it will be none the less convincing because it does not profess to be a monument of costly labour. Its completeness, its rightness of proportion, its justness of relation part to part, and above all its air of having come about by a sort of spontaneous generation simply and inevitably, all these justify amply its existence and give to it an æsthetic value which is almost inestimable.

Really, the garden which has as its chief purpose the assertion or the ambition of its designer, or of the wealth of the man to whom it belongs, can never be a true example of the art which it professes to illustrate. When motives such as these are allowed to obtrude, nature is either forgotten or treated as of small account. No chance is given her to exercise her influence either in the first making of the design or in those later stages of the work when her help is so desirable; and her most strenuous efforts to assert herself are made of no avail by human ingenuity misdirected and misapplied. Consequently not even age can take away from such a garden

its imperfections or confer upon it any degree of artistic interest. Artificial it is in its beginning and artificial it remains to the end, incapable of giving pleasure to the man of taste and irritating as a monument of missed opportunities.

The vice of artificiality is one to which the gardener is occasionally rather too apt to succumb. It appears frequently in the strange preference which men have for rare and unusual plants that are more than a little out of place in the normal garden; and it is shown, too, in an unaccountable dislike of the more familiar flowers and trees. Underlying both this preference and this dislike is evidently an idea that there is some sort of virtue in novelty for novelty's sake, and that the specimen tree grown into a mechanical regularity of shape, or the flower which is the latest product of scientific cultivation, must necessarily be more interesting, because they are unusual, than those which have delighted many generations of nature lovers. And it may be that in some minds the inclination towards artificiality is encouraged by the vulgar belief that the plant which is of some practical utility is unsuited for any decorative purposes no matter how beautiful it may be in itself.

This last point is well dealt with by Mr. Reginald Blomfield in his book, "The Formal Garden in England":—"The landscape gardener attempts to establish a sort of hierarchy of nature, based upon much the same principle as that which distinguishes a gentleman by his incapacity to do any useful work. Directly it is proved that a plant or a tree is good for food, it is expelled from the flower garden without any regard to its intrinsic beauty. The hazel-hedge has gone, and the apple-tree has long been banished from the flowers. Of all the trees an apple-tree in full bloom, or ripe in autumn, is perhaps the loveliest. Trained as an espalier it makes a beautiful hedge, and set out as in an orchard it lets the sun play through its leaves and chequer with gold the green velvet of the grass in a way that no other tree will quite allow. Nothing can be more beautiful than some of the walks under the apple-trees in the gardens at Penshurst. Yet the landscape gardener would shudder at the idea of planting a grove or hedge of apple-trees in his garden. Instead of this he will give you a conifer or a monkey-puzzle, though the guelder-rose grows wild in the meadow and the spindle-tree in the wood, and the rowan, the elder, and the white-thorn; and the wild cherry in autumn fires the woodland with its crimson and gold. Everyone admires these as a matter of proper sensibility to nature; but it does not seem to occur to people that they would grow with as little difficulty in a garden, at the very smallest expense."

In continuation of the same argument he contends that "the pear-tree and the chequer-tree, the quince, the medlar, and the mulberry are surely entitled by their beauty to a place in the garden. It is only since nature has been taken in hand by the landscapist and taught her proper position that these have been excluded. When there was no talk about nature, and man had not learnt to consider himself as something detached from nature and altogether superior, the fruit tree was counted among the beauties of the garden"; and he supports this contention by quoting from the "Odyssey" Homer's description of the garden of Alcinous:—"Without the palace, near the doors, was a great garden, four acres by four, and round it on every side was driven a fence. There grew tall trees and beautiful pears and pomegranates, and apple-trees with gleaming fruit, and luscious figs and teeming olive-trees." Further on he makes another quotation, from a modern writer, to prove that there is a similar want of artistic consideration with regard to flowers:—"The dahlia has banished the hollyhock, with its old friend the sunflower, into the cottage garden, where it still flanks the little walk that leads from the wicket to the porch—not the only instance in which our national taste has been redeemed by the cottage against the vulgar pretentions of luxury and wealth."

That there is much justification for this severe indictment of the methods of some of the present day garden-makers is not to be denied. The idea that a garden must be striking rather than satisfying to the senses, that it must be full of startling features, and that its harmony of design is less important than its aggressiveness of detail, is not uncommon, and the people who hold this creed are, unfortunately, active enough and numerous enough to constitute an appreciable danger to the progress of a charming art. By seeking after strange effects rather than simple beauty, by using artifices which show perverted ingenuity rather than a sincere desire to make the best possible use of the hints with which nature is so prodigal, the gardener convicts himself of incapacity to enter into the real spirit of his profession and of his unfitness, also, to tackle problems of design which cannot be properly solved without nature's assistance.

Here again, Mr. Blomfield, whose whole-hearted enthusiasm for his subject is much to be praised, has something to say which is very definitely to the point:—"If there were any truth in his cant about nature would the landscape gardener bed out asters and geraniums, would he make the lawn hideous with patches of brilliant red varied by streaks of purple blue, and add his finishing

touch in the magenta of his choicest dahlia? Would he plant them in patterns of stars and lozenges and tadpoles? Would he border them with paths of asphalt? Would he not rather fill his borders with every kind of beautiful flower that he might delight in, and set them off with grass or pleasant green? It is impossible to take his professions seriously when he so flies in the face of nature, when he transplants exotics into impossible conditions, when rarity, difficulty, and expense of production are his tests of the value of a flower. The beauty that he claims for his garden is not his but that of the flowers, the grass, the sunlight, and the cloud, which no amount of bad design can utterly destroy."

This is true enough; but the bad design remains bad to the end, and the lost opportunities it implies are only emphasised by the beauty of the flowers, the grass, the sunlight, and the cloud, because this beauty, though not utterly destroyed, is made unconvincing by being seen in unworthy surroundings. There is something pathetic in nature's struggle to hide human mistakes, in her eagerness to cover up the traces of man's vulgarity, and in her never-failing efforts to assist even the people who are least capable of feeling gratitude for her intervention. The struggle becomes almost hopeless when it is carried on against that type of garden-making which is founded upon artificiality of motive and which shows in all its details the domination of the artificial mind. When the gardener is afflicted with the belief that he is "something detached from nature" and that he knows better than his teacher, he is, almost as a matter of course, insensible to her persuasions and despises her work because it is, as he imagines, irregular, undisciplined, and inartistic. In his ignorance and self-sufficiency he cannot arrive at any understanding of the system under which she produces her effects; and because he is so unimaginative he cannot realise that what seems to him irregularity and want of discipline is actually strict observation of laws the existence of which he has not the wit to suspect. His own petty little conventions satisfy his rudimentary sense of artistic propriety, and, knowing nothing of the larger possibilities of his art, he looks upon his narrow achievement as something inspired, something supremely important in its magnificence of conception and mastery of accomplishment.

The position he takes up is, in fact, akin to that which has been assumed by some modern schools of painting and sculpture. There are at the present day many art workers who presume to call themselves advanced merely because they have chosen to break away

from the laws of art which they have never attempted to understand. For these laws they have substituted certain trivial dogmas, cramped, inflexible, and artificial, incapable of serious application, and leading to no sane conclusions—dogmas that bar the way to all sound progress and prevent healthy developments of thought or practice. But the "advanced" men, indifferent to the fact that the laws which they despise are founded upon the intelligent observation of nature by many generations of earnest investigators, do not hesitate to set up their own imperfect conclusions against the accumulated experience of centuries and to pride themselves on having made discoveries of world-shaking significance.

This is, of course, the confidence of ignorance, the outcome of the vanity which is the mark of a small mind. But the pretensions of the men who make noisy professions of their foolish creed do secure a certain amount of acceptance from that section of the public which mistakes insistence for sensible argument; and consequently the "advanced" art has a perceptible following. It is a following of which any reasonable leader might well feel ashamed, because it consists less of the people who are worth converting than of those who will subscribe to any extravagance and endorse any new departure no matter how irrational it may be; but it constitutes a somewhat dangerous group of active resisters to healthy art activity. The danger arises from the readiness of this group to condemn every manifestation of æsthetic sincerity as old-fashioned or common-place and to describe respect for dignified tradition as mere convention worship. The seekers after sensation, like a small boy defying his nurse, find an unholy joy in flouting authority, and the more unconscious that authority seems to be of their rebellion the more they scream and rave. But as this kind of violence is more or less infectious they induce others of the same order to scream with them and to become a nuisance in a comparatively orderly world.

Between the "advanced" artist who thinks that there is evidence of originality and enlightenment in his disregard of wholesome tradition and the garden designer who believes that he can substitute his own tricks and contrivances for nature's quiet perfection of method there is a very close similarity. They are both working under a complete misconception of their artistic responsibilities and are possessed by a conceit which blinds them to the futility of their efforts; and as an inevitable consequence they fail to produce anything that is worthy of preservation. The garden which is but a monument of the designer's vanity, and which advertises

his evasion of the obligations plainly imposed upon everyone who practices this form of art, is a sad and sorry thing, a grief to the man of taste and an offence to the serious student. Not only does it add nothing to the sum total of human achievement, it actually exercises a harmful influence upon those impressionable minds which are apt in their groping for guidance to take their inspiration from the showiest example rather than the best. Assertiveness, pretentiousness, vulgar insistence upon the crude beliefs which come from imperfect and misdirected study are all to be feared as causes of the degeneration of æsthetic understanding ; they lead to the setting up of a false standard in practice and they encourage a pernicious disrespect for nature's authority. In all ways they are demoralising, for they are perpetually in opposition to sane methods of expression and they refuse all tolerance to reticence and quiet sincerity.

However, it is a matter for much rejoicing that in the large number of gardens, old and new, which are to be found in the British Isles, very few can be condemned as glaring examples of bad taste. The art of gardening has been judiciously cultivated in this country, and the great majority of our designers have set to work on thoroughly sound principles. At their worst they have only made the mistake of imagining that nature would be tamed and brought into obedience to human rules, and that her infinite variety could be neatly and systematically tabulated—fortunately, not many of them have deliberately attempted to undermine her authority. So British garden-making is, on the whole, full of legitimate interest and well worth studying on account of the illustrations it affords of an art which has a world-wide interest and a power of appeal to all classes of men.

The gardener has undoubtedly chances here which can hardly be said to exist in the same degree in many other parts of the world. Our climate encourages the growth of a large number of trees and flowers which lend themselves perfectly to decorative purposes ; and though it does not permit the gorgeousness and luxuriance which are characteristic of tropical vegetation, it makes possible a kind of stately beauty in nature which can be frankly admired. The designer has at his disposal an ample amount of material for the producing of charming effects, a long series of trees, shrubs, and flowering plants, which will grow freely and flourish under all ordinary conditions ; and he has almost a monopoly of that smooth, velvety turf which is so inestimably important as a setting for the best features of the well-ordered garden. Moreover, he has not to fight against the difficulties caused by extreme changes of temperature or by prolonged periods of drought ; as a rule he is helped to attain the effects

he desires by climatic conditions which suit him well enough. Of course he must have the sense not to attempt impossibilities, not to try and make tropical plants grow in the English open air; that way lies inevitable failure and certain disappointment. But there is no need for him to go outside the range of plant life which is naturally available, for the exotic, even if it can be coaxed into some semblance of vitality, is almost always a jarring note in an otherwise characteristic garden—it is strange and incongruous and seems out of the picture.

Unquestionably, the success of gardening in this country can be taken as a proof of the skill and discretion with which so many of the men who have occupied themselves with this form of art have done what was required of them. They have made the most of the particular advantages which they have enjoyed in our insular climate, and they have considered well the adaptability of the material with which nature has provided them, so that they have evolved a style which is as agreeably effective as it is artistically sound. That they have learned something from abroad cannot be denied, both the Dutch and the French gardeners have appreciably influenced our native designers; but these foreign influences have not seriously modified what is really a national tradition based securely upon an honest love of nature. At most, they have taught us certain executive devices and certain methods of treatment which could be conveniently grafted on to our own system of design, and have somewhat enlarged the scope of our practice in garden-making without introducing into it any discordant mannerism.

No doubt the preservation of this distinct individuality of style is to a very large extent due to that love of gardens for their own sake which is eminently a British characteristic. Any tendency that there might have been among the designers themselves to adopt strange methods has been kept in check by the unwillingness of their clients to accept too obvious departures from a tradition sanctioned by long usage. Changes in fashion have come from time to time, changes that have not always been well-advised—like that one, for example, which led to the conflict between formal and landscape gardening and caused the destruction of much interesting work that was quite worth saving—but even in these new fashions the idea that nature's principles should be respected was very rarely forgotten.

It is not difficult to understand the British attitude towards the gardener's art. In a country where nature is so willing to respond to the advances of her admirers, and where the variety of her charms

is so attractively displayed, the garden becomes a plain proof of the bond of sympathy which exists between her and humanity. In fulfilling its purpose as "a Pleasure of the Greatest and the Ease of the Meanest," it unites all ranks of men in a worship which has no hidden mysteries, and which demands from those who follow it nothing but a clean and wholesome preference for pure and unaffected beauty. To the nature lover its symbolises the joy of life spent in her society, the pleasure of an association which can never become wearisome and never lose its freshness, for the possession of a garden means to him the bringing of nature to his very door so that she lingers beside him, always within his reach.

This pleasure in possession accounts for the care that has been taken to maintain numbers of delightful gardens with all their beauty unimpaired through many generations. There are places, some large and imposing, some small and unpretentious, but exquisite in their miniature perfection, which have been handed down from father to son as treasures worthy of the strictest safeguarding. The lapse of years has given to them an absolute completeness by bringing all their details into harmony and has invested them with that atmosphere of serene maturity which comes only when nature has had ample time to play her part. And it is maturity, not decay, that makes them delightful, the beauty of full growth and rich development, not the picturesqueness of the ruin. The garden which has gone to decay can never have the charm of one that is kept in order and tended continuously by loving hands. Directly the air of neglect creeps over it there is an end to its attractiveness ; it begins to look slovenly and dishevelled, uncared for and despised, and as its trim borders thicken with weeds, its smooth lawns grow rough and coarse, and its shrubberies turn into wild and untidy thickets, it loses, bit by bit, every shred of its character. Only when nature has effaced all traces of man's handiwork and what remains has no longer even the semblance of a garden, can the spot be beautiful again, but its beauty then will be that of primitive wildness, the grace of the untutored savage.

The man who loves his garden is always anxious for its welfare and spares no pains to keep it at its best. He does not grudge the expenditure of time and money if thereby he can enhance the delights of the place which has come to him from possibly remote ancestors, and which he hopes to hand on to his heirs in a condition creditable both to his taste and to his understanding of artistic responsibility. That he should take pride in maintaining the charm and character of his garden, that he should be anxious to protect it

from all possibility of degeneration, cannot be considered surprising, for this piece of ground, beautified by the garden-maker's art, is practically a stage on which have been played many episodes in a family history. It has associations which endear it to him, and it is full of memories that add much to the pleasure of his existence. If the particular features of the garden were destroyed, if it were allowed to run wild or to grow ragged and unkempt, there would be a loss not only of worthy example of artistic invention but, as well, of a place made memorable by its surrounding of wholesome sentiment.

Although it is only the possessor of the old garden who can fully appreciate the meaning of its associations there are many people to whom its sentiment will make a very real appeal. Indeed, for all thinking men not devoid of æsthetic understanding, there is a fascination in this sentiment to which they cannot fail to respond. They fall readily enough under the spell of a garden which, though it shows in its rich maturity all the evidences of age, yet seems to have the power of indefinitely renewing its youth; and they can thoroughly enjoy the feast of beauty which is set before them as a result of the prolonged alliance between nature and the guardians of the place. No special acquaintance with the history of the garden is needed to enable them to realise its artistic significance as an exquisite development of a decorative intention or to feel the charm of its poetic suggestion—these are the foundations upon which its sentiment is based and the sources of its power to give unfailing delight.

There is, certainly, something rarely convincing in that harmony of effect which a garden acquires when years of careful tending have brought out all that was best in the original design—when the care that has been given to it has been directed towards the development of its best features and has not been wasted in attempts to bring it into agreement with some passing fashion in gardening. Its lichen-covered walls, its mossy steps, its stately trees well grown and firmly rooted, its masses of bright-coloured flowers, are all parts of a picture which arrests attention at the first glance, and gratifies the senses more amply the more closely it is studied. There is an air of stability in such a garden, because everything in it has grown old together and because no new note has been allowed to introduce a discord into the perfectly balanced harmony. It would be an oddly constituted mind that could remain unconscious of the æsthetic distinction which belongs to maturity so noble and so consistent, or that could be insensible to the poetic suggestion in such rounding off of human endeavour by nature's dainty hand.

It is worth while insisting upon another point with regard to gardens of this character, that they deserve to be counted as national possessions. The fact that they are the property of private individuals does not make them any the less entitled to a place among those things which the nation ought to treasure as evidences of its artistic progress and of its understanding of the value of civilisation. The condition of culture to which our citizens have attained is proof of the position which this country has taken among the peoples of the world; and the love of gardening, and of the sentiment by which it is surrounded, is indisputably associated with those developments of taste which are the best results of education and intellectual growth. It shows a definite advance beyond the limitations of the simply utilitarian idea into the sphere of practical æstheticism, an advance which leads to many important activities and affects markedly the national outlook; and it shows, too, an appreciation of the worth of those gentler arts which can only flourish in a country with firmly established institutions and in a condition of stable prosperity.

Therefore the sound example of garden design which has reached its full maturity after many years of wise control is of serious importance to students of the arts. It has a meaning and it has a value; and as an illustration of one of the many ways in which a great tradition can be applied it is entirely expressive. Moreover, it sets a standard of accomplishment against which modern designers can measure their work; they can test their own powers of invention by reference to existing proofs of the inventiveness of some of their more notable predecessors, and to these proofs they can apply a process of analysis which will enable them to read by the light of later developments the exact purpose of the design as it was originally laid down. It is no small advantage to be able to see the thorough fulfilment of this purpose in all the details of an existing garden and by actual observation to discover what is the sequence of processes, partly artificial and partly natural, by which a perfect illustration of the art and craft of garden-making has been provided for our enjoyment to-day.

There is, it must be remembered, this difference between an old garden well kept up and any other piece of art work which has been in existence for many generations, that time in the one case works with the designer and helps to make his meaning more clear, but in the other fights against him and seeks to destroy what he has created. The picture, the statue, the building which represents the architect's happiest imaginings, all degenerate and go to

ruin with the lapse of years; and every attempt to guard them from decay, or to restore them when the inevitable degeneration has become perceptible, takes away some of the character of the work and some of the quality which the artist gave to it at the outset. But the garden gains rather than loses as it grows older because it is planned for the future rather than the present, and can only reach perfection after it has matured during a long period. And in this maturing the care that is taken to keep it trim and to check errant growths of tree and shrub, the constant attention that is given to replacing plants that may become sickly or misshapen, the strict supervision by which the first signs of decay are detected, is each of them of infinite importance because each contributes something to the sum total of artistic effort which the completed garden represents. Not often can the designer himself expect to see his work in its full beauty, nature's deliberate processes continue far beyond the span of human life; he has to trust much to his successors and to leave in their hands a large part of his responsibility. When this trust is accepted in the right spirit, with a due measure of respect for the wishes of the garden-maker, all will go well with his creation, and his foresight and intelligent anticipation of the future will be amply justified.

To people who are not so much students of the arts as lovers of sentiment this garden will be not less a delight; linking as it does past with present, it serves to remind them of those other days when the haste and turmoil of modern life were unknown. It has the restful atmosphere of antiquity, the serenity of the quiet old age which concerns itself hardly at all with the affairs of the moment and lives almost entirely in the past. The romance which invests such a haunt of ancient peace has a ring of reality because the place charms the senses into forgetfulness of to-day and encourages dreams of a bygone existence when men and women lived picturesquely. The dreamer, indeed, by giving rein to his imagination can see many pleasant visions in the old garden, and can people it with a company of congenial spirits among whom he can while away his time in perfect contentment.

It seems, then, that the use of gardens is to add in an infinite variety of ways to the enjoyment of civilised humanity and to keep alive not only the love of nature and the understanding of sound æsthetic principles but, as well, that sense of poetry and romance which runs some risk of being obliterated by the materialism of the twentieth century. So long as garden-worship of the right type continues the mental degeneration which comes from the persistent

obtrusion of the utilitarian point of view can be staved off; and so long as the best of the existing gardens are preserved the standard of achievement in this form of art should not be impossible to maintain. Happily, there are still many people who are sincerely striving to keep intact the beauties of existing gardens or are busy with the creation of new ones, and there are plenty of designers who combine well-balanced originality with thorough respect for sound tradition. Gardening, one of the oldest of the arts, is not yet out of fashion, and unless some drastic change is made in the social conditions which prevail in this country, or we undergo some extraordinary lapse from artistic sanity, it promises to flourish amongst us in the future as sturdily as it has in the past.

For the benefit of the severely practical man in whose narrow mind there is no room for any æsthetic fancies, and to whom all work which does not bring in an immediate monetary return seems only wasted labour, it may be as well to point out that the making and maintaining of gardens is an industry of no little importance. Of course, the pleasure ground is not a profit-earning concern, a paying investment giving results in hard cash; yet the money spent upon it produces a dividend well worth having. This dividend is, no doubt, of too abstract a kind to satisfy the commercial person whose soul can never rise above a balance sheet, but to the possessors of a higher order of intelligence and less rudimentary reasoning powers money will seem well invested when from it comes the fullest gratification of the higher æsthetic instincts and a vast addition to the joy of life—when it adds something of immense value to the store of educational advantages by which the nation is enabled to hold its own in the never-ceasing competition with other civilised peoples.

But though such subtleties are doubtless beyond the comprehension of the man who prides himself on what he calls his shrewd common-sense, and who understands nothing but the hard facts of commercialism, he would hardly be able to deny that gardening, by the employment it provides for a large number of workers, and by the assistance it gives to many trades directly and indirectly connected with it, has a place of considerable significance among commercial activities. The constant attention of a busy staff of gardeners is required to keep in order those more elaborate places in which the wealthier landowners take such justifiable pride, and the smaller gardens, which in a country like this are numbered by thousands, give occupation to a veritable army of trained and intelligent men. In addition, the florists and nurserymen, the

makers of garden furniture, the workers in such apparently remote trades as brick and tile making, hydraulic engineering, and the like, and even, more remotely still, the carvers, the bronze and lead founders, and the other workers in stone and metal, who provide the vases, fountains, sun-dials, statuary, and other accessory garden adornments, have all of them a very real and practical interest in the art of gardening; and there is a mass of unskilled labour besides which finds a living in many of the industries with which the gardener has to do at one time or another. If blind utilitarianism, demanding that money should be spent only upon work which brings in a direct and immediate return, were admitted as the right principle in existence, and if gardening were driven from the place it holds in the estimation of cultivated people, the loss would not be merely a sentimental one but would affect very prejudicially working people of all classes.

Moreover, the garden is actually a trade asset; the house with what the estate agents call a "well-established" garden will usually command a better price and is easier to let or sell than one which stands in merely a bare patch of ground. The value of residential property is distinctly enhanced by the outlay upon those accessories and decorative adjuncts which the gardener can supply, so that even if his art is measured by the bald and unsympathetic commercial standard, it proves to be not incapable of being made to pay. But, after all, this is but a sordid view to take of the use of gardens: it should be sufficient to argue that they are important æsthetically and educationally, that they encourage the study and worship of nature, that they add to the sum total of human enjoyment, and, best of all, that they provide men with an infallible antidote to the poisonous influences of a life spent in the pursuit of material aims. Their commercial interest can be left for discussion by that class of person whose eyes, fixed always upon pounds, shillings and pence, are blind to the charms of nature and to every manifestation of her beauty. It is, anyhow, only the opinion of the man of taste, who loves the garden for its own sake and understands what it means, that counts at all.

Indeed, it is very evident that we owe a vast debt of gratitude to these men of taste, who have in this country opposed so consistently and efficiently everything which might impair the vitality of the art of gardening. Their activity, continued through many centuries, has always been in the direction of progress, and has been inspired by a real anxiety to improve the conditions under which this type of artistic achievement could be practised. This

activity has on occasions been misdirected; it has caused now and again what seems to us to-day to be somewhat unfortunate re-arrangements of gardens which were interesting survivals from an earlier period and valuable as examples of a previous fashion in design—this much can be readily admitted. But even these changes, which we regret because we feel that they have deprived us of something which we should have valued, can be counted as evidences of the interest which has kept the art so much alive. There is little fear that this interest will become less active now; the men of taste still have power to sway the popular sentiment, and their influence, for which we have every reason to be thankful, is still being exercised for the benefit of the whole community.

NOTES ON THE ILLUSTRATIONS

IN this volume is continued the record of the beauties of English gardens which was commenced last year. The amount of material available is so large that, even with the most careful selection, it could not all be included in a single book that would not be of impossibly unwieldy proportions. A division into sections was necessary to enable such a wide subject to be dealt with in a proper manner, and to permit the adequate illustration of those places which are worthiest of attention. So, as the previous volume was limited to the gardens in the South and West of England, the present one has to do with those which are to be seen in the Midland and Eastern counties, a district quite as rich in historic houses as that which lies south of the Thames, and as full of significant examples of the gardener's art. In this part of England are such lordly pleasure grounds as those of Eaton Hall, Chatsworth, Welbeck Abbey, Clumber Park, Belvoir Castle, and Wrest Park, as well as a host of others less extensive but not less deserving of admiration, and not less entitled to be ranked as instances of artistic ingenuity.

Certainly the second series of garden pictures now given will be as valuable as the first to everyone who either desires to study the technicalities of garden-making by the aid of representations of actually existing gardens or who wishes simply to satisfy an æsthetic taste by looking at charming reproductions of fascinating subjects. The student and the art lover will equally appreciate the advantage of making comparisons between the methods of different exponents and of understanding what a wide diversity of processes can be employed in the production of perfectly legitimate results. For this comparison there are available gardens laid out long ago by famous designers and preserved almost without alteration to the present day ; others which have undergone successive rearrangements to bring them into agreement with changing fashions or with the taste of new owners ; and others, again, which represent the work of modern garden-makers striving to carry on an ancient tradition or to create a new one likely to be accepted as authoritative.

The intention which has directed the choice of these illustrations from the mass of suitable subjects that have called for consideration has been to show chiefly what may be defined as the pictorial successes of gardening, the instances in which the details of a rightly planned design have come into absolutely correct agreement. It is

not so much the accidental picturesqueness of the place which has been left to grow up as it liked that matters to the students of the art, or that needs to be illustrated in a book with a purpose quite as much practical as æsthetic ; the decorative results, foreseen and prepared for, have more meaning because they express more clearly the designer's aims. The decorative picturesqueness with its qualities of orderly, well-balanced adjustment of part to part, with its beauty of calculated relation of mass to mass and line to line, with its coherent explanation of the importance of a skilfully laid scheme, is the true concern of the enquirer into the secrets of garden-making. What is admired in a wild garden is the imitative ability of the gardener who has been able to establish within the narrow boundaries of a small plot something which suggests nature's prodigal adornment of the forest thicket or the river-bank. What is to be enjoyed in the formal garden—and it must be remembered that there are many degrees of formality—is the understanding with which he has called upon nature for assistance in perfecting what is really an architectural plan. Without attempting in any way to disparage the charm of the wild or natural piece of landscape gardening, it may fairly enough be said that the formality which does not run into mechanical excesses ranks higher in the scale of artistic invention and is, therefore, more fit for record.

So in this series there are again presented the best available illus trations of premeditated gardening, and the educational mission of the present volume is as plainly defined as that of its predecessor. For the better fulfilling of this mission it is necessary that some brief notes should be included on the illustrations themselves and that some reference should be made to the history and characteristics of the places which have provided the subjects for the plates. As the plates are arranged alphabetically the simplest way will be to note them in the order in which they appear rather than to group them for the purpose of instituting comparisons—in fact any systematic comparison is not needed because each of the gardens selected represents one or other of the many recognised types of design, and the points of difference or resemblance between them are not difficult to discover.

The garden of Alton Towers (Plates II. to V.), which comes first on the list, is distinguished by the variety of its architectural features and by the soundness of its design. It is laid out on formal lines, but without stiffness, and in effect it is admirably rich because by the lapse of many years it has arrived at full development. At Arley Hall (Plates VI. and VII.) the gardens,

though of comparatively recent creation, are wanting neither in distinction nor in charm of style, and are arranged with a fine sense of proportion. Much use has been made of ilex trees and clipped yews; and in the yew garden there is a good deal of interesting topiary work. The Alcove Walk, particularly, is a very commendable example of formal design; the introduction of the projecting buttresses of clipped yew to break the length of the flower borders which fringe the path is ingenious and effective—the dark foliage of the yews, moreover, makes a telling background to the masses of flowers growing in the beds. The rock garden, as an illustration of a very different type of gardening, has undoubted claims to consideration, though, of course, it is less distinctive in character.

Baddesley Clinton Hall (Plate VIII.), an old moated house, is more remarkable for the picturesqueness of the building itself than for the importance of the surrounding garden, but the study of the courtyard has been included as an instance of clever and appropriate laying out of the ground in the immediate neighbourhood of a house. Belvoir Castle (Plates IX. and X.) is a place of quite another order. Its praises have often been sung, and by no one, perhaps, more enthusiastically than by Dean Hole, who in his "Book about the Garden" rhapsodises about the beauties of Belvoir in the spring time:—"The position is perfect; sunny slopes, green and mild declivity, or steep and stony, suggesting Alpine plants and pathways, with grand old trees, evergreen and deciduous, over which as you walk on the higher ranges of the gardens, you see the lake beyond, and through which, as you wander below, the picturesque towers of the castle. The arrangement of the beds, banks, groups, is perfect also; colour just where it is most effective, of every hue, but always in congruity; no gaudy glare to frizzle your eye-lashes, no sensational contrasts which seem to say, 'Now did you ever?' but an exquisite freshness, brightness, unity, repose." These gardens, which Dean Hole in the same book declares to be "the most beautiful in all England," are at present being partly remodelled.

Blickling Hall (Plates XI. to XIII.) is famous for its large and dignified formal garden, which was originally designed by Nesfield, who, after serving as a lieutenant in the Navy, made a considerable reputation more than half a century ago as a landscape gardener and water-colour painter. The principal garden, intersected by a broad walk leading away up flights of steps to a pavilion in the distance, is complex in design, but is too spacious to seem restless or over-

crowded. It has the precision and neatness which come from careful tending, and is characteristically well kept. Brome Hall (Plates XIV. to XVII.) has a garden which is formal in plan, but less strictly regulated in detail. A terrace runs along the south and west fronts of the house and below is another terrace laid out with box-edged, geometrical beds ; and on these terraces and elsewhere in the grounds there is much topiary work. The clipped hedges and trees are, however, cleverly combined with trees and shrubs of freer growth, so that they do not produce any excessive effect of formality and they add markedly to the variety and interest of the garden as a whole. A row of tall, pointed yew arches is one of the features of the place; and on its terraces and in its pleasant walks there is ample evidence of the artistic ingenuity with which the whole design has been contrived.

The terrace garden at Canons Ashby (Plates XIX. to XXI.) is said to date from the time of Queen Anne, and certainly the magnificent proportions of the cedars which flank the steps from the upper to the lower terrace would seem to imply that the plan, in which these trees form a very salient feature, was settled some centuries ago. The effect of the group of cedars in giving picturesque irregularity to the terraces is invaluable; and they dominate the garden with their towering trunks and wide-spreading branches. The ground below the terraces is laid out with moderate formality and clipped trees have been placed discreetly in appropriate situations. More modern methods can be detected in the gardens of Carrow Abbey and Carrow House (Plates XXII. to XXIV.), which are wanting neither in grace of line nor in judicious spacing. The rose garden, especially, shows an unusual perception of the decorative possibilities of a plan in which elegance and simplicity are aimed at specifically.

A place of far greater pretension is Castle Ashby (Plates XXV. to XXVIII.), the history of which goes back for many years. It is not a single garden but rather a group of gardens laid out at different dates and differing much in character, the work of a series of designers from Capability Brown onwards. These gardens are mostly rectangular in form, and as they are not all on the same level they are divided one from the other by terraces, and connected by broad flights of steps. The architectural details at Castle Ashby are, indeed, of unusual significance because they help to link together harmoniously the various parts of an extremely complex scheme, and because they often have a quite distinctive beauty. Terra-cotta has been extensively used in the terrace balustrades and garden ornaments. Although there is no very

great amount of topiary work of the more fanciful type, clipped box hedges on a large scale are freely introduced, particularly in the older parts of the garden, where they subdivide the main spaces into smaller compartments and surround—as in the terrace garden in Plate XXVII.—some complicated piece of flower bed patterning. Altogether, Castle Ashby is to be reckoned among the most noteworthy of the great pleasure grounds which are to be found in the Midland counties.

But for sumptuousness of effect and vast expansiveness it would be difficult to rival the grounds of Chatsworth (Plates XXIX. to XXXIV.) which, though originally laid out by George London in 1688, are as they appear to-day almost entirely the outcome of the prolonged labour of that remarkable master of gardening, Sir Joseph Paxton. The dominant note throughout is a stately magnificence which is attained rather by the breadth and dignity of the design as a whole than by any undue elaboration of particular parts. Plates XXXI. and XXXIII. give a good idea of the scale on which Paxton worked, and of the grasp he had of the essentials of ambitious garden making. But there are, besides, many examples of the clever management of detail ; in the French and Italian gardens, and in the delightful rock garden, which contrasts so agreeably with the examples of more formal art, there is much that deserves admiration and repays close study. The "Ring Pond," with its surrounding of clipped hedges, statues, and pyramidal yews is an excellent instance of the right kind of alliance between nature and art. Fine statues and garden ornaments and many good fountains add to the beauty of the gardens.

At Cleeve Prior, in Worcestershire (Plate XXXVI.), the quaint avenue of clipped yews is memorable as an illustration of topiary work on a large scale. These trees, which represent the twelve Apostles and the four Evangelists, are said to have been planted in 1500 by the monks of Evesham. They make an exceedingly effective adjunct to the charmingly picturesque old house. Another curious feature of a garden is illustrated in Plate XXXVII., the summer house at Clifford Chambers, which, though really only an amusing eccentricity, has the merit of being pictorially quite pleasing. Much more serious and responsible art is represented in the pictures of Clumber Park (Plates XXXVIII. to XLI.), where the natural characteristics of a fine site have been turned to full account, and the resources of sumptuous garden designing have been freely drawn upon. The terraces sloping to the water's edge and backed by masses of foliage, the broad walks flanked with

flower beds set in the smooth turf, the broad flights of steps leading from the higher to the lower levels of the garden, all show the influence of sound artistic judgment, and, by their justness of proportion, prove the correctness of the taste which has been exercised in setting them out. It is not so much on the ground of their magnificence that the gardens at Clumber claim attention, but because they have an air of repose and quiet elegance which comes only from respect for decorative subtleties.

The formal garden at Compton Wynyates (Plates XLII. to XLIV.) fits exceptionally with the fine old sixteenth century house, accentuating its attractive irregularity and giving, as it were, the finishing touch to its architectural dignity. The specifically English aspect of the garden, with its simplicity of plan and profusion of detail, is especially fortunate; there would have been an evident incongruity in placing the elegant artificialities of the Italian style or the fantasies of the French design in close juxtaposition with a house of such a character. Of the two examples from Coombe Abbey (Plates XLV. and XLVI.) the illustration of the paved walk is the more interesting pictorially. It is a good instance of the way in which a telling effect in gardening can often be produced by the simplest means. At Drakelowe (Plates XLVII. to LI.) there is more to engage the attention of the garden lover because the place has natural and architectural features of unusual importance. The terrace in front of the house, with its curved flights of steps, is notably successful in fulfilling its proper function as a connecting link between house and garden, and gives solidity and dignity to the house itself. The river terrace, designed by Mr. Inigo Thomas in 1902, is a valuable addition to what existed before, and a very well-considered piece of work. But perhaps the most charming feature is the round garden with the fountain in the centre, set in a ring of turf—this, and the grass walk bordered with flowers and enclosed with tall hedges, make rarely beautiful pictures.

Eastnor Castle (Plates LIII. and LIV.) derives its main interest from the manner in which the peculiarities of the site on which it stands have been utilised to give to the building an appropriate surrounding. The high terrace with its battlemented wall makes a well-proportioned base to the castle, and the lower terrace by its spaciousness and simple laying out leads the eye properly to the dominant mass of the building above. The steps, which run from the lower to the upper terrace, are well placed in the general architectural scheme, and have a distinct character. Easton Lodge

(Plates LV. to LX.) makes a very decided contrast to Eastnor Castle. It is a modern piece of formal gardening carried out in 1902 from the designs of Mr. H. A. Peto, who has done his work with an eminently dainty sense of fitness. What he has evidently aimed at has been delicacy rather than impressiveness, a kind of miniature perfection, in fact. The sunk garden, in which is placed a pond surrounded by a stone balustrade and a paved walk, is a good example of rational formality ; and the pergolas and grass walks elsewhere introduced are planned with excellent discretion. The Japanese garden is a more freakish addition, but it justifies itself by its quaintness, and in its details it shows that the designer has studied Japanese methods with intelligence. There is certainly no reason why the Japanese style of gardening, which can often be employed where limitations of space make a larger manner of treatment practically impossible, should not be considered by designers in this country—it is capable of adaptation in many ways, and it represents the conviction of an exceedingly artistic nation.

The gardens at Eaton Hall (Plates LXI. to LXIV.) were laid out originally by Capability Brown, but have recently been re-modelled and improved by Mr. Lutyens. They include many representative examples of different types of design. On the south side of the house is an Italian garden, geometrically planned, with a large fountain in the centre and statues at the corners, the whole enclosed by a clipped hedge. On the east side there are terraces and grass slopes with steps leading to a broad walk through a formal garden, more or less Italian in character, with statues and other ornaments. There is, too, a Dutch garden ; and there is much besides which has been carefully planned and judiciously guided in development. The whole place is, naturally, kept in perfect order and has all the better characteristics of the more extensive and elaborate type of pleasure ground. It is, perhaps, a little bewildering in its variety and vastness. The special feature of the garden at Enderby Hall (Plate LXV.) is the extraordinarily elaborate piece of box bedding chosen for illustration. The pattern of this was adapted from a piece of old Italian lace ; and it must be left to gardening experts to decide whether such an attempt to reproduce a design which was never intended for the gardener's use is strictly legitimate. But, anyhow, the result is of much technical interest and counts as a triumph of ingenious pattern-making on an unusually large scale.

Guy's Cliff, the famous place in Warwickshire (Plate LXVI.), is a good instance of the way in which a designer can arrive at sound results by studying the character of the ground available. Here he

has mainly sought to amplify natural features and has followed nature's guidance with care and intelligence. The small formal garden illustrated is effective as a contrast to the more rugged charms of the rest of the grounds, and is in itself a fortunate example of well-matured garden arrangement, happily imagined in the beginning and not spoiled subsequently by any excess of control.

Helmingham Hall (Plates LXVII. and LXVIII.) is distinguished by the essentially English character of its setting. An old house with a double moat, it has not taken on any inappropriate aspect through the lapse of years, but has retained the charm that comes only through duly respected antiquity. The graces of French or Italian gardening would have been misplaced in such a situation ; the natural beauty of flower masses edging grass walks is infinitely better in keeping with the appearance of the house, to which such adjuncts seem to belong by right. The Lily Pond, with its sloping grass banks and still water reflecting the over-hanging trees, is a feature of definite value—one which, though not uncommon in old places, is always to be welcomed as a variant on the conventional fountain basin. Another pretty Lily Pond is to be seen at Hemingford Grey (Plates LXX. and LXXI). It is less extensive and less elaborately treated than the one at Helmingham Hall, but with its little terrace wall and thickly overgrown banks it is undeniably picturesque. The garden at Hemingford Grey makes no pretension to formality ; it is simply a fascinating tangle of flowers which make a thick undergrowth beneath the taller trees. It has the familiar character of the well-kept cottage garden where the precision appropriate to a larger place would be undesirable, but it is notable as an instance of the order which is possible even when absolute formality is not attempted. It was laid out by the owner, Mr. W. Dendy Sadler.

What can be particularly admired in the garden which lies on the west front of Hengrave Hall (Plates LXXII. and LXIII.) is the complete harmony between the lines of the paths and borders and those of the house itself. The great breadth of the walks and the absence of any very evident perpendicular lines gives a spaciousness of effect which agrees with the long levels of the roof and battlements. This effect is, perhaps accidentally, helped by the trimming of the creepers on the house to an even height. The large flat base of the vase in the centre of the main walk increases the suggestion of horizontality, and the vase itself gives the one vertical required to prevent the flatness of the design from degenerating into

emptiness. The view of the terrace and steps shows a good treatment of ground on different levels and has a richness of detail that is by no means displeasing. The French garden at Hewell Grange (Plate LXXIV.) will appeal to students of styles, for it is a more than ordinarily elaborate specimen of complicated designing. When viewed as a whole it makes some suggestion of restlessness but this is probably because the style adopted, with its multiplicity of small forms, contrasts so definitely with the larger masses and severer lines of the more traditional English work. The repetition of the small arches in the boundary hedges is curious and ingenious. One of the main facts in the design is the great fountain and basin to which the centre walk leads.

The gardens of Hoar Cross (Plates LXXV. and LXXVI.) are about thirty years old, and were designed by the owner, the late Mrs. Meynell Ingram. They prove what can be done with the severer kind of formality when it is not allowed to become too ponderous and rigid, and when it is not permitted to degenerate into extravagance. The massive clipped hedges which surround the geometrically planned garden in Plate LXXV. are topiary work of the best kind, solid and trimly kept and obviously well fitted for their purpose of providing shelter to the space they enclose. The East Garden is not so definitely geometrical in treatment and has a certain gaiety of manner which is quite acceptable both for its own sake and because it makes a useful contrast to the formal manner in which other parts of the grounds are planted. Among the more remarkable features of Ingestre (Plates LXXVII. and LXXVIII.) is the Long Terrace, which has a length of nearly a quarter of a mile. The use of arches and pillars of yew to break at intervals this vast stretch of straight path is judicious, the monotony of an unduly prolonged vista is avoided, and the arches themselves are worth noting as instances of the way in which clipped trees can be made to fulfil a sort of architectural function. Placed as they are at the top of each of the low flights of steps which occur along the walk, they amplify what would be without them a not sufficiently explained detail of the design. The formal garden on the north front of the house is not on a very large scale, but it is neat and judiciously proportioned and derives some quaintness of effect from the small pyramidal trees which emphasise its geometrical design.

A modern garden of a reasonably ambitious kind is to be seen at Little Onn Hall (Plate LXXIX.). The rose garden illustrated is from the design of Mr. Mawson, who has wisely avoided an undue amount of line contortion in the forms of the beds and has kept to

a simple regularity of form. The garden is well placed below the high terrace wall, where it has the double advantage of being fully sheltered and yet completely open to the sun. Melbourne Hall (Plates LXXX. to LXXXV.) is noted particularly for the statues, vases, and other garden ornaments in lead and stone which are distributed about the grounds. One of these ornaments, a vase of very elaborate design, is placed on the central point of an amphi-theatre of limes, from which vistas radiate in all directions. These lime avenues were planted when the gardens were re-arranged and enlarged by Henry Wise at the beginning of the eighteenth century and they form part of the plan for which he was responsible. At that date the French influence—due to Le Nôtre—was very active in England, and under this influence Wise worked, so that the grounds of Melbourne Hall, which, save for some minor alterations made about fifty years ago, remain as he designed them, represent instructively the French manner of design as it was adapted to the English demand. The place as a whole provides an object lesson of undeniable value, as owing to the irregularity of the space available considerable ingenuity had to be exercised by the designer to produce the effect he desired. A grove of the kind in which Le Nôtre delighted was planted by Wise, and the fishpond and fountains were added to complete the scheme. The previous terraced garden enclosed with brick walls was destroyed and on part of the space it occupied the grove was placed. In the history of English gardening Melbourne is important as a nearly perfect example of an old fashion in design which has left a distinct mark upon garden work in this country.

The beauty of the garden at Moyns Park (Plate LXXXVI.) comes not from magnificence of manner like that of Melbourne Hall but from a quaint homeliness which pervades the place. The old half-timbered house, partly surrounded by a moat, is set among lawns and grass walks gay with flowers, and the main garden is ornamented with clipped trees though it is not strictly formal in design. One of its special features is a bowling green surrounded by a clipped yew hedge; and there are, too, a pretty fish pond with sloping grass hedges and a pergola which leads to the rose garden. New Hall (Plate LXXXVII.) is reputed to be the oldest inhabited house, still surrounded by a moat, in England, possibly a not much envied distinction in these days when the moat has come to be regarded as an insanitary addition to the attractions of an eligible residence. But the moat certainly increases the picturesqueness of New Hall and sets off the quaintness of the

formal garden which occupies the terrace in front of the house. This garden, with its battlements of clipped yew capping the wall which rises from the water, is filled with topiary work of all sorts, and within its comparatively small space contains more varieties of clipped trees than are to be found in many other places of far greater area. The effect of so many unusual and eccentric forms gathered together in close juxtaposition is by no means unpleasant. The same French influence which dominates Melbourne Hall is to be perceived at Newstead Abbey (Plates LXXXVIII. and LXXXIX.), the grounds of which were possibly laid out by Le Nôtre. As they are now they show the development of a stately plan and have the expansiveness and breadth of manner which are the merits of the eighteenth century French style. Fine masses of trees and charming vistas give character to the place and add to its impressiveness. In detail, too, it is definitely interesting; the East Garden is especially commendable for its display of formality which avoids the common taint of restlessness. The beds with their broad edgings are much more decoratively convincing than the intricate and involved divisions which are too often employed by gardeners who adopt this sort of space filling, and the pattern chosen has the merit of strength and simplicity: the treatment of the terrace balustrade set along the top of the grass slope is exceptionally light and elegant. The picture of the herbaceous border shows a combination of architectural accessories with free-growing plants and larger tree forms which is quite rightly balanced.

Okeover Hall (Plates XC. and XCI.) is a place laid out on large lines and with an eye to spaciousness of effect. The terrace leading to a wide stretch of park land planted with fine groups of trees is not robbed of its dignity by overcrowding with unnecessary details and is well placed in relation to the landscape beyond, and the low balustrade by which it is bounded, though not without some suggestion of insecurity, certainly increases the sense of space. The other plate, of the garden gates, has the attractiveness which always attaches to a record of a pretty subject; in this corner of the garden nature and art have combined to produce a dainty arrangement well entitled to admiration. At Osmaston Manor (Plates XCII. to XCV.) there is an excellent illustration of the way in which the peculiarities of the contour of the ground on which a house is built can be turned to good account by the ingenious designer. For the scheming of this garden Sir Joseph Paxton is said to have been responsible, and the result is certainly one which

is in every way creditable even to a man of his reputation. The terraced slope in front of the house is generously proportioned and is planted with evergreen shrubs which are ample in form and yet do not rise high enough to obstruct the view from above. The rose garden at the side of the house is on the level formed by the upper terrace, and, as befits its situation, is treated with more minuteness of detail and with more definite formality, but it is not overcrowded, and the pyramidal shrubs set round the fountain in the centre are not of sufficient size to dwarf the flower beds, which are the essential facts of the design. Throughout the whole of the grounds this consideration for correct proportion is apparent, and to it is due the air of completeness which distinguishes the place.

At Packwood, in Warwickshire (Plate XCVI.), a remarkable example of topiary work exists—it is supposed to represent the Sermon on the Mount. On the mount stands a large yew tree, generally called "the pinnacle of the temple," and this symbolises Christ preaching ; and below are four tall yews, and two rows of six other yews, which represent the four Evangelists and the twelve Apostles, while other trees again stand for the multitude listening to the sermon. The group is a curious instance of the fancy which the old formal gardeners at times brought into their work. The subject at Packwood which has been selected for reproduction is practical rather than fanciful, an excellently designed flight of terrace steps which is all the more interesting because its beauty comes from simple and unpretending fitness rather than from dependence upon special architectural graces. The gardens at Rangemore (Plates XCVII. and XCVIII.) have been formed during recent years and owe most of their attractiveness of effect to the invention and direction of the head gardener, Mr. W. Bennett. For the most part they have a naturalistic character, but a certain amount of formal work finds place in them, and the circular rose garden, in particular, is a very telling example of ordered arrangement. Against the dark yew hedge by which it is encircled the wreaths and festoons of roses are brilliantly relieved and their brightness of colour is accentuated by the deep tones of the background of foliage. The study of the end of the formal garden shows a rather unusual mingling of formality and wild nature, but this departure from the usual gardening convention is quite permissible and justifies itself by its fortunate result.

The view of the south front of Renishaw (Plate XCIX.) shows a rather uncommon treatment of the ground immediately round the house. Below the grass terrace which runs along the front is a

large lawn occupying the space generally assigned to a formal garden. At the end of this lawn is a terrace wall with steps leading to a garden on a lower level, and on either side it is bounded by low hedges, beyond which are smaller lawns. The sunk garden is similarly flanked by smaller enclosures, so that the whole of the extensive area before the house is one wide expanse, the spaciousness of which is not diminished by the rectangular subdivisions. That this manner of laying out the ground gives importance to the house itself can be readily conceded, but it is decidedly a departure from the custom which prescribes elaboration of formal details near the building and simplicity at a distance. Saighton Grange (Plates C. to CII.) has a modern garden laid out by the head gardener, Mr. England, in a skilful adaptation of the formal manner. Clipped hedges have been freely used in the division of the grounds and by their firmness of form they give a good deal of strength to the design. The terrace walk on the south front illustrates characteristically how hedges of this kind can be employed as part of an architectural effect—to mark differences of level in the ground and to create an impression of solid construction. In the rectangular "Saints Garden" the area enclosed by the hedge is spaced out with flower beds surrounded with paved walks which are boldly treated as important facts in the plan. Another good paved walk is introduced in the west garden, which is an example of the intentional carelessness affected not unwisely by the modern gardener who wishes to simulate the picturesque untidiness of the old garden where the luxuriant growth of flowers and plants has not been systematically controlled.

To students of exquisite craftsmanship the iron gates at Scraptoft Hall (Plate CIV.) will seem of surpassing interest. According to tradition these gates were brought from Hampton Court—they are of exceptional beauty, though their charm is to some extent diminished by the commonplace character of the piers with which they are associated. Artistic work of such value deserves a better setting. At Shrubland Park (Plates CV. and CVI.) there is a garden which claims indisputably to rank among the most spectacular examples of sumptuous design that are to be found in England. The space which this garden occupies is about sixty-five acres and it is filled with an amazing gathering of architectural details which were designed by Sir Charles Barry, the architect responsible for the whole vast undertaking. The terraces with their great stairway leading to the formal garden below are dominant features of the design ; and the outlook from the top of this stairway over the fountain basin to

the temple beyond, and, beyond that again, to the expanse of the park, is singularly impressive. As a piece of construction the stairway is much to be commended; its fine lines and massive proportions, its elegance and variety of form, its decorative completeness, and its ingenuity of planning, all combine to make it memorable as one of the greater achievements of the garden-maker. Palatial gardening like that at Shrubland Park is, of course, possible only in exceptional cases; it is too costly to undertake and maintain for it to be within the reach of the average owner of even a large estate. But it has its position of honour among the many forms of garden-making, and where it is done, as in this case, with right æsthetic judgment it carries absolute conviction.

Stone Hall, where stands the characteristic sundial illustrated in Plate CVII., is a smaller house on the Easton Lodge estate in Essex. This kind of dial is a not uncommon device with formal gardeners—a good example of the same type exists at Inwood, Lady Theodora Guest's House in Dorsetshire; it was reproduced in the previous volume of "The Gardens of England." Sudbrooke Holme (Plates CVIII. to CXIII.) provides an excellent exposition of the principles of graceful formality—of gardening which aims pre-eminently at elegance of arrangement and perfection of finish. The Italian garden is a brilliant example of suavity and delicacy of line composition and shows a thoroughly intelligent perception of the better qualities of a style which can easily be debased into empty artificiality by want of discretion. The result at which the designer has arrived is perfectly correct according to precedent, but has also a degree of vitality which could not have been secured without the exercise of individual taste. The terrace on the east front is in itself a good feature though it seems a little too ornate against the plain and practical house built evidently more for comfort than display; but the relation of the terrace to the lawn and path below it is well adjusted. The rose garden and the flower walk, and the quiet, shaded lake, are fortunate additions to the beauties of a very charming place. These gardens, it may be noted, were enlarged in 1903, and the terrace was built from a design by M. Rudolph Thumann.

Sudeley Castle (Plates CXIV. to CXVI.) has the advantage of antiquity; its great yew hedges have arrived at that splendid richness of growth and dignity of proportion which only age can give, and they show in their perfect condition what prolonged care has been bestowed upon them. The hedge in Plate CXIV., and those on the terrace, are triumphs of systematic and scientific pleaching, and well repay the labour that has been expended in

bringing them to the wonderful condition in which they are to-day. Their massiveness is thoroughly in keeping with the severity of the castle architecture—here is another instance of the preservation of the proper connection between a building and its garden surrounding. The Long Pond, too, is better in its sharpness of outline than a lake would have been with more accidental and informal character. The long perspective of the straight banks, leading to the line of trees which makes a definite boundary to the stretch of smooth water, is by no means ineffective. The view from the south terrace at Tatton Park (Plates CXVII. and CXVIII.) suggests some sort of compromise between naturalism and formality because the regularity of the formal garden is brought into somewhat close juxtaposition with the freer growth of the park beyond ; but the largeness with which the garden is treated is agreeable and its plan is well spaced so as to fill correctly the ground allotted to it. The other view of the terrace, with the stone seat, makes a good picture of a quiet spot where there is order without rigidity and artistic discipline without mechanical artificiality.

Thoresby Park (Plate CXIX.) belongs to that class of gardens in which a large extent of ground is formalised and brought permanently under the gardener's hand. Work on such a scale always runs the risk of seeming disconnected, and here the pattern is a little too scattered to be quite successful. But a design of this type has its place among the recognised illustrations of the formal manner and it is useful to compare it with others which are confined within closer boundaries. Some excellent examples of terraces of the plainer kind are given in Plates CXXI. and CXXII., of Tissington Hall, and Plate CXXIII., of Warwick Castle. Those at Tissington Hall are simple masonry walls, of small height, by which the slope of the ground is regulated and flat intermediate spaces are formed to accommodate paths and flower beds. In a garden of moderate dimensions this manner of dealing with a hill-side is both effective and convenient because a broad terrace with a high wall and a confined space below would be unmeaning ; while with a succession of terraces as at Tissington all necessary variety can be obtained without allowing any part of the garden to overweight the rest. When the terraces are as low as these the absence of a balustrade is artistically right and practically no disadvantage ; the repetition of the balustrade on wall above wall would be irritating and would destroy the breadth of effect, and the drop from level to level is too slight to make necessary even a semblance of protection. How

little reason there is to fear that plain masonry will be unsightly is proved by the beauty of these walls, time-stained and half-veiled with flowers and climbing plants. The sloping grass terrace at Warwick Castle has also the merit of simplicity, but a slope so short can scarcely be as effective as a low wall ; the grass terrace needs more height and space if it is to have its full decorative value in a garden design. Beside such amazing architectural efforts as the terrace at Shrubland Park these little things might possibly be accounted insignificant, but they are far more fitted than the greater examples for study by the men who make gardens now.

Like Thoresby Park, Welbeck Abbey (Plates CXXIV. and CXXV.) has grounds which are so vast that any conciseness of decorative effect is almost unattainable. The flower garden is laid out in a formal pattern, but the smallness of the beds relatively to the total amount of space over which they are distributed causes this pattern to seem disjointed, and the absence of boundary hedges and defined paths increases the feeling of disconnection. There is a sort of suggestion that flowers so unprotected from the winds which might be expected to sweep the face of such open country would be unlikely to flourish, and though this suggestion is only a sentimental one, after all, it is distinct enough to destroy that sense of contentment and quiet satisfaction which every happily imagined garden ought to inspire. Great places like this are, in fact, less gardens in the true meaning of the word than parks into which some of the details of garden design have been introduced. Only by subdivision into compartments, each of which is treated more or less independently, and definitely separated from the others, can the large garden become restful and acquire the proper air of seclusion. Even when there is some concentration of details, as in the East Garden at Welbeck, the immensity of the place cannot be forgotten and the idea that comfort has been sacrificed for the sake of magnificence persistently obtrudes.

The compact, homely garden which hits the happy mean between overcrowding and bareness is seen in a very attractive form at Witham Hall (Plates CXXVI. to CXXIX.), where natural beauties of a charming kind have been cleverly enhanced by the gardener's art. The breaking of the level stretch of lawn before the house by the fountain basin is ingenious, as it brings a prominent feature into the open space without cutting it up unnecessarily ; and the basin itself becomes a sunk garden of the quaintest kind. The pergola, which runs beside the lawn and communicates by a small flight of steps with the sunken basin, provides a means of approach

to the more distant part of the grounds, and, when the creepers planted about it have reached their full growth, will frame an unusually pretty vista. These gardens have recently been enlarged and improved by Mr. Mawson. Another good pergola is that at Wootton Wawen Hall (Plates CXXX. and CXXXI.), a structure which in character and general effect plainly suggests Italian influence. It is, in fact, with the Italian garden of which it forms part, a copy of one which actually exists in Italy. As it was built within the last two or three years some little time must elapse before it comes to perfection.

Last among the places which these photographs illustrate is Wrest Park (Plates CXXXII. to CXXXVI.), the wonderful garden in Bedfordshire which within its enormous area includes examples of most of the traditional styles of design. The grounds were first laid out by the Duke of Kent in the time of Queen Anne, and were completed by Earl de Grey, who built the house and designed the central Italian garden which occupies the space before it. Beyond this garden is a long canal, which stretches away to a pavilion in the far distance. Among the other features of this immense place are the French garden, the walled garden, and the West Garden, which are illustrated here, an old orchard, a grove laid out on a formal plan, the "Ladies' Canal" surrounded by grass banks and a yew hedge some twenty feet high, an orangery, a banqueting house, and an array of fountains, statues, and lead figures and groups. The yew hedges, one of which is said to be three hundred years old, are especially remarkable and are kept in perfect condition. Capability Brown is reputed to have taken some part in the earlier planning of the gardens, but whatever he may have done has been extensively revised and re-modelled by later workers.

Mention must be made of the coloured plates which complete the series now given. Plates I. and XVIII. of Campsea Ashe, and LII. of Elvaston Castle, show definitely the picturesqueness of topiary work which has acquired largeness and solidity by age; Plate LXXXII. of a bit at Melbourne Hall shows not less plainly the decorative value of well-proportioned masses of clipped trees; and Plate CXX. of the Dial at Raunscliffe, some amusing topiary eccentricities. The other three, Plate XXXV. of Cleeve Prior, Plate LXIX. of Haddon Hall, and Plate CIII. of Hampton-in-Arden Manor, represent a less precise kind of gardening in which nature's graces have been allowed to temper the formality of the design.

A. L. Baldry.

H.V.

(By permission of The Rt. Hon. The Earl of Shrewsbury and Talbot)

YEW ARCHES AT ALTON TOWERS, STAFFORDSHIRE

(By permission of The Rt. Hon. The Earl of Shrewsbury and Talbot)

GARDEN WALL AT ALTON TOWERS, STAFFORDSHIRE

PLATE IV

(By permission of The Rt. Hon. The Earl of Shrewsbury and Talbot)

VIEW ACROSS THE LAKE AT ALTON TOWERS, STAFFORDSHIRE

(By permission of The Rt. Hon. The Earl of Shrewsbury and Talbot

CONSERVATORIES AT ALTON TOWERS, STAFFORDSHIRE

PLATE VI

(By permission of P. Egerton-Warburton, Esq.)

ROCK GARDEN AT ARLEY HALL, CHESHIRE

(By permission of P. Egerton-Warburton, Esq.)

THE ALCOVE WALK AT ARLEY HALL, CHESHIRE

(By permission of Mrs. Dering)

COURTYARD AT BADDESLEY CLINTON HALL, WARWICKSHIRE

(By permission of His Grace The Duke of Rutland)

THE SOUTH TERRACE AT BELVOIR CASTLE, LEICESTERSHIRE

PLATE X

(By permission of His Grace
The Duke of Rutland)

THE SOUTH TERRACE AT BELVOIR CASTLE, LEICESTERSHIRE

(By permission of The Most Hon. The Marquis of Lothian)

THE SOUTH FRONT, BLICKLING HALL, NORFOLK

(By permission of The Most Hon. The Marquis of Lothian)

THE FORMAL GARDEN AT BLICKLING HALL NORFOLK

(By permission of The Most Hon. The Marquis of Lothian)

FOUNTAIN AT BLICKLING HALL, NORFOLK

(By permission of The Dowager Lady Bateman)

TERRACE STEPS AND GARDEN AT BROME HALL, SUFFOLK

(By permission of The Dowager Lady Bateman)

BROME HALL SUFFOLK

(By permission of The Dowager Lady Bateman)

TOPIARY WORK AT BROME HALL, SUFFOLK

(By permission of The Dowager Lady Bateman)

THE SOUTH FRONT, BROME HALL, SUFFOLK

PLATE XVIII. THE GREAT HEDGE AT CAMPSEA ASHE, SUFFOLK

FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE

(By permission of Sir Alfred E. Dryden, Bart.)

THE LOWER TERRACE AT CANONS ASHBY, NORTHAMPTONSHIRE

(By permission of Sir Alfred E. Dryden, Bart.)

CEDARS AT CANONS ASHBY, NORTHAMPTONSHIRE

(By permission of Sir Alfred E. Dryden, Bart.)

CEDARS AND STEPS AT CANONS ASHBY, NORTHAMPTONSHIRE

(By permission of James Stuart, Esq.)

CARROW ABBEY, NORFOLK

(By permission of The Misses Colman)

ROSE GARDEN AT CARROW HOUSE, NORFOLK

(By permission of The Misses Colman)

THE FOUNTAIN GARDEN AT CARROW HOUSE, NORFOLK

(By permission of The Most Hon. The Marquis of Northampton)

STEPS AND NORTH FRONT AT CASTLE ASHBY, NORTHAMPTONSHIRE

(By permission of The Most Hon. The Marquis of Northampton)

THE WEST FRONT, CASTLE ASHBY, NORTHAMPTONSHIRE

(By permission of The Most Hon. The Marquis of Northampton)

TERRACE GARDEN AT CASTLE ASHBY, NORTHAMPTONSHIRE

(By permission of The Most Hon. The Marquis of Northampton)

THE CONSERVATORY AT CASTLE ASHBY, NORTHAMPTONSHIRE

(By permission of His Grace The Duke of Devonshire)

THE ITALIAN GARDEN AT CHATSWORTH, DERBYSHIRE

(By permission of His Grace The Duke of Devonshire)

CONSERVATORY IN THE FRENCH GARDEN AT CHATSWORTH, DERBYSHIRE

(By permission of His Grace The Duke of Devonshire)

STEPS AT CHATSWORTH, DERBYSHIRE

(By permission of His Grace The Duke of Devonshire)

STONE STEPS AT CHATSWORTH, DERBYSHIRE

(By permission of His Grace The Duke of Devonshire)

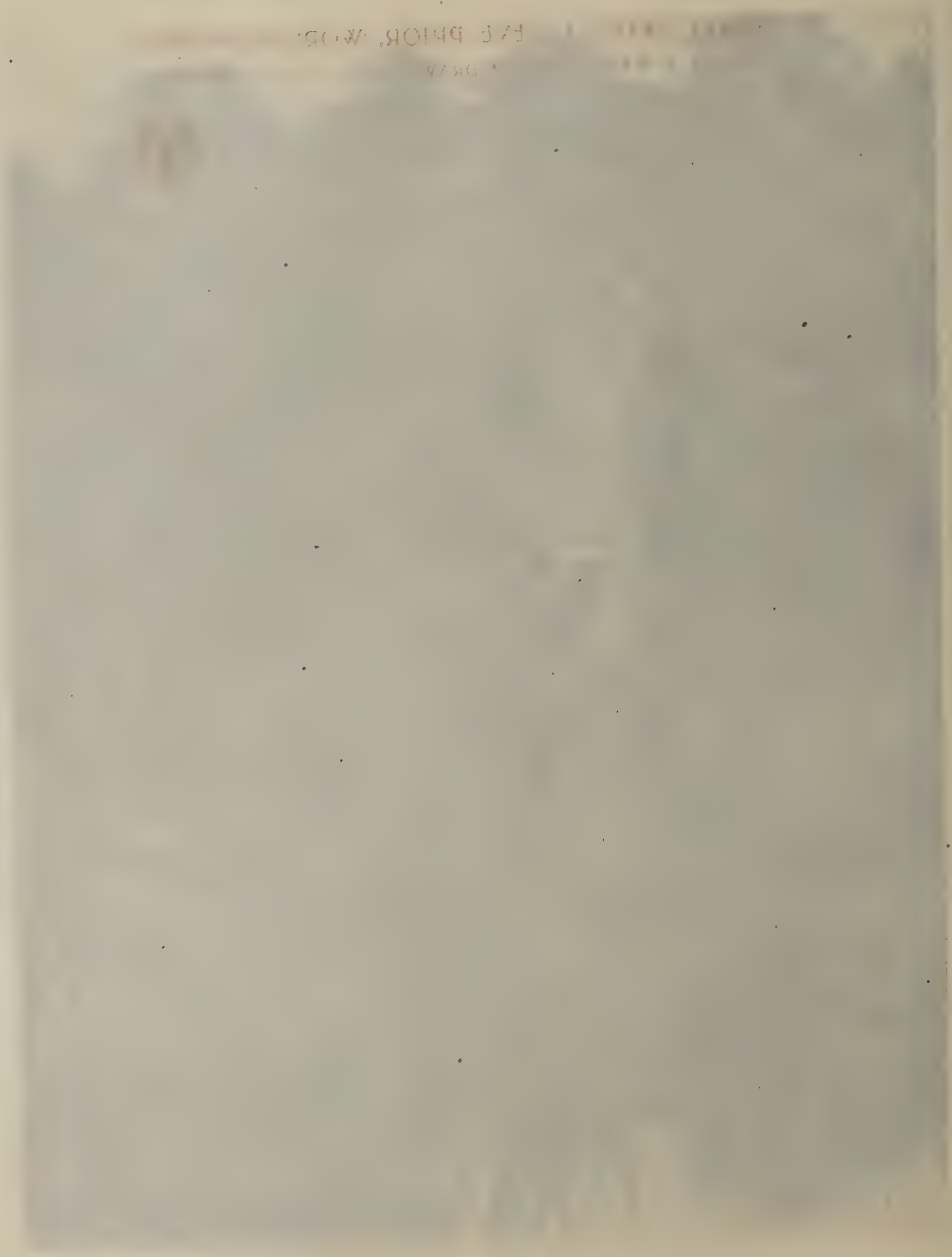
TERRACE AND STEPS AT CHATSWORTH, DERBYSHIRE

THE ROCK GARDEN AT CHATSWORTH, DERBYSHIRE

(By permission of His Grace The Duke of Devonshire)

PLATE XXXV. CLEEVE PRIOR, WORCESTERSHIRE

FROM A WATER-COLOUR DRAWING BY G. S. ELGOOD, R.I.



(By permission of H. Darton Hirons, Esq.)

CLEEVE PRIOR, WORCESTERSHIRE

SUMMER HOUSE AT CLIFFORD CHAMBERS, WARWICKSHIRE (By permission of Captain Tudor Owen)

(By permission of His Grace The Duke of Newcastle)

TERRACE AND STEPS AT CLUMBER PARK NOTTINGHAMSHIRE

(By permission of His Grace The Duke of Newcastle)

THE "LINCOLN" TERRACE AT CLUMBER PARK, NOTTINGHAMSHIRE

(By permission of His Grace The Duke of Newcastle)

SUNDIAL AT CLUMBER PARK, NOTTINGHAMSHIRE

(By permission of His Grace The Duke of Newcastle)

IRON GATES AT CLUMBER PARK NOTTINGHAMSHIRE

(By permission of The Most Hon. The Marquis of Northampton)

THE EAST FRONT, COMPTON WYNYATES, WARWICKSHIRE

(By permission of The Most Hon. The Marquis of Northampton

THE SOUTH-WEST FRONT COMPTON WYNYATES, WARWICKSHIRE

(By permission of The Most Hon. The Marquis of Northampton)

FORMAL GARDEN AT COMPTON WYNYATES, WARWICKSHIRE

(By permission of The Rt. Hon. The Earl of Craven)

COOMBE ABBEY, WARWICKSHIRE

PLATE XLVI

(By permission of The Rt. Hon.
The Earl of Craven)

PAVED WALK AT COOMBE ABBEY WARWICKSHIRE

RIVER TERRACE AT DRAKELOWE, DERBYSHIRE

(By permission of Sir Robert Gresley, Bart.)

(By permission of Sir Robert Gresley, Bart.)

TERRACE AND STEPS AT DRAKELOWE, DERBYSHIRE

(By permission of Sir Robert Gresley, Bart.)

TERRACE BY THE RIVER AT DRAKELOWE, DERBYSHIRE

(By permission of Sir Robert Gresley, Bart.)

GRASS WALK AT DRAKELOWE, DERBYSHIRE

(By permission of Sir Robert Gresley, Bart.)

THE ROUND GARDEN AT DRAKELOWE, DERBYSHIRE

PLATE LII. YEWS AT ELVASTON CASTLE, DERBYSHIRE

FROM A WATER-COLOUR DRAWING BY E. ARTHUR ROWE

(By permission of Lady Henry Somerset)

TERRACES AT EASTNOR CASTLE, HEREFORDSHIRE

(By permission of Lady Henry Somerset)

TERRACE STEPS AT EASTNOR CASTLE, HEREFORDSHIRE

(By permission of The Rt. Hon. The Earl of Warwick)

THE WEST WING AND GARDEN AT EASTON LODGE, ESSEX

(By permission of The Rt. Hon. The Earl of Warwick)

JAPANESE TEA HOUSE AT EASTON LODGE, ESSEX

(By permission of The Rt. Hon. The Earl of Warwick)

THE JAPANESE GARDEN AT EASTON LODGE ESSEX

(By permission of The Rt. Hon. The Earl of Warwick)

THE POND GARDEN AT EASTON LODGE, ESSEX

(By permission of The Rt. Hon. The Earl of Warwick)

THE POND GARDEN AT EASTON LODGE, ESSEX

(By permission of The Rt. Hon. The Earl of Warwick)

END OF THE POND GARDEN AT EASTON LODGE, ESSEX

(By permission of His Grace The Duke of Westminster)

VIEW FROM THE LAKE AT EATON HALL CHESHIRE

(By permission of His Grace The Duke of Westminster)

THE SOUTH GARDEN AT EATON HALL, CHESHIRE

(By permission of His Grace The Duke of Westminster)

THE DUTCH GARDEN AT EATON HALL, CHESHIRE

CORNER OF THE KITCHEN GARDEN AT EATON HALL, CHESHIRE

(By permission of His Grace The Duke of Westminster)

(By permission of C. L. Johnstone, Esq.)

BOX DESIGN AT ENDERBY HALL, LEICESTERSHIRE

(By permission of the Rt. Hon. Lord Algernon Percy)

GUY'S CLIFF, WARWICKSHIRE

(By permission of The Rt. Hon. Lord Tollemache)

GRASS WALK AT HELMINGHAM HALL, SUFFOLK

(By permission of The Rt. Hon. Lord Tollemache)

THE LILY POND AT HELMINGHAM HALL, SUFFOLK

PLATE LXIX. TERRACE AND STEPS AT HADDON HALL, DERBYSHIRE

FROM A WATER-COLOUR DRAWING BY E. H. ADIE

PLATE LXX

(By permission of W. Dendy Sadler, Esq.)

THE LILY POND AT HEMINGFORD GREY, HUNTINGDONSHIRE

(By permission of W. Dendy Sadler, Esq.)

HEMINGFORD GREY, HUNTINGDONSHIRE

(By permission of J. Wood, Esq.)

THE WEST FRONT HENGRAVE HALL, SUFFOLK

(By permission of J. Wood, Esq.)

TERRACE AND STEPS AT HENGRAVE HALL, SUFFOLK

(By permission of The Rt. Hon. The Earl of Plymouth)

THE FRENCH GARDEN AT HEWELL GRANGE, WORCESTERSHIRE

(By permission of The Hon. Frederick Meynell)

YEWS AND FOUNTAIN AT HOAR CROSS, STAFFORDSHIRE

(By permission of The Hon. Frederick Meynell)

THE EAST GARDEN AT HOAR CROSS, STAFFORDSHIRE

(By permission of The Rt. Hon. The Earl of Shrewsbury and Talbot) THE NORTH FRONT AND FORMAL GARDEN AT INGESTRE, STAFFORDSHIRE

(By permission of The Rt. Hon.
The Earl of Shrewsbury and Talbot)

THE LONG TERRACE AT INGESTRE, STAFFORDSHIRE

(By permission of B. G. R. Benson, Esq.)

ROSE GARDEN AT LITTLE ONN HALL, STAFFORDSHIRE

PLATE LXXX

(By permission of Admiral Lord Walter Kerr)

FISH POND AT MELBOURNE HALL, DERBYSHIRE

(By permission of Admiral Lord Walter Kerr)

STEPS AT MELBOURNE HALL, DERBYSHIRE

PLATE LXXXII. THE DARK ARBOUR AT MELBOURNE HALL, DERBYSHIRE

FROM A WATER-COLOUR DRAWING BY G. S. ELGOOD, R.I.

(By permission of Admiral Lord Walter Kerr)

OLD GATEWAY AT MELBOURNE HALL, DERBYSHIRE

STONE VASE AT MELBOURNE HALL, DERBYSHIRE

(By permission of Admiral Lord Walter Kerr)

(By permission of Admiral Lord Walter Kerr)

YEW WALK AT MELBOURNE HALL, DERBYSHIRE

THE WEST FRONT, MOYNS PARK, ESSEX

(By permission of The Hon. Mrs. Ives)

(By permission of Walter Wilkinson, Esq.)

FORMAL GARDEN AND MOAT AT NEW HALL, WARWICKSHIRE

(By permission of Lady Chermside)

THE EAST GARDEN AND TERRACE AT NEWSTEAD ABBEY, NOTTINGHAMSHIRE

(By permission of Lady Chermside)

HERBACEOUS BORDER AT NEWSTEAD ABBEY, NOTTINGHAMSHIRE

(By permission of Houghton C. Okeover, Esq.)

GARDEN GATES AT OKEOVER HALL, DERBYSHIRE

(By permission of Houghton C. Okeover, Esq.)

TERRACE AT OKEOVER HALL, DERBYSHIRE

(By permission of Sir Peter Walker, Bart.)

OSMASTON MANOR, DERBYSHIRE

(By permission of Sir Peter Walker, Bart.)

ROCKERY AT OSMASTON MANOR, DERBYSHIRE

(By permission of Sir Peter Walker, Bart.)

ROSE GARDEN AT OSMASTON MANOR, DERBYSHIRE

PLATE XCV

(By permission of Sir Peter Walker, Bart.)

LEAD FIGURE AT OSMASTON MANOR; DERBYSHIRE

BRICK STEPS AT PACKWOOD, WARWICKSHIRE

(By permission of A. J. Ash, Esq.)

(By permission of The Rt. Hon. Lord Burton

ROSE GARDEN AT RANGEMORE STAFFORDSHIRE

(By permission of The Rt. Hon. Lord Burton)

END OF THE FORMAL GARDEN AT RANGEMORE, STAFFORDSHIRE

(By permission of Sir George R. Sitwell, Bart.)

THE GARDEN AND SOUTH FRONT AT RENISHAW, DERBYSHIRE

(By permission of The Rt. Hon. The Countess Grosvenor)

THE SOUTH FRONT, SAIGHTON GRANGE, CHESHIRE

(By permission of The Rt. Hon. The Countess Grosvenor)

THE "SAINTS" GARDEN AT SAIGHTON GRANGE, CHESHIRE

(By permission of The Rt. Hon. The Countess Grosvenor)

THE WEST GARDEN AT SAIGHTON GRANGE, CHESHIRE

PLATE CIII. HERBACEOUS BORDER AT HAMPTON-IN-ARDEN MANOR, WARWICKSHIRE

FROM A WATER-COLOUR DRAWING BY ERNEST A. CHADWICK
(BY PERMISSION OF LADY PEEL)

E. A. CRADWICK 1908

PLATE CIV

(By permission of Alfred Corah, Esq.)

IRON GATES AT SCRAPTOFT HALL, LEICESTERSHIRE

THE LOWER GARDEN AT SHRUBLAND PARK, SUFFOLK

(By permission of The Rt. Hon. Lord De Saumarez)

(By permission of The Rt. Hon. Lord De Saumarez)

TERRACE STEPS AT SHRUBLAND PARK, SUFFOLK

(By permission of The Rt. Hon. The Earl of Warwick)

SUNDIAL AT STONE HALL, ESSEX

(By permission of C. Coningsby Sibthorpe, Esq.)

ITALIAN GARDEN AT SUDBROOKE HOLME, LINCOLNSHIRE

(By permission of C. Coningsby Sibthorpe, Esq.)

THE EAST FRONT, SUDBROOKE HOLME LINCOLNSHIRE

(By permission of C. Coningsby Sibthorpe, Esq.)

HERBACEOUS BORDER AT SUDBROOKE HOLME, LINCOLNSHIRE

(By permission of C. Coningsby Sibthorpe, Esq.)

SUNDIAL AT SUDBROOKE HOLME, LINCOLNSHIRE

(By permission of C. Coningsby Sibthorpe, Esq.)

ROSE GARDEN AT SUDBROOKE HOLME, LINCOLNSHIRE

(By permission of C. Coningsby Sibthorpe, Esq.)

THE LAKE AT SUDBROOKE HOLME LINCOLNSHIRE

(By permission of H. Dent Brocklehurst, Esq.)

YEW HEDGE AT SUDELEY CASTLE, GLOUCESTERSHIRE

(By permission of H. Dent Brocklehurst, Esq.)

TERRACE AT SUDELEY CASTLE, GLOUCESTERSHIRE

(By permission of H. Dent Brocklehurst, Esq.)

THE LONG POND AT SUDELEY CASTLE, GLOUCESTERSHIRE

(By permission of The Rt. Hon. The Earl Egerton of Tatton)

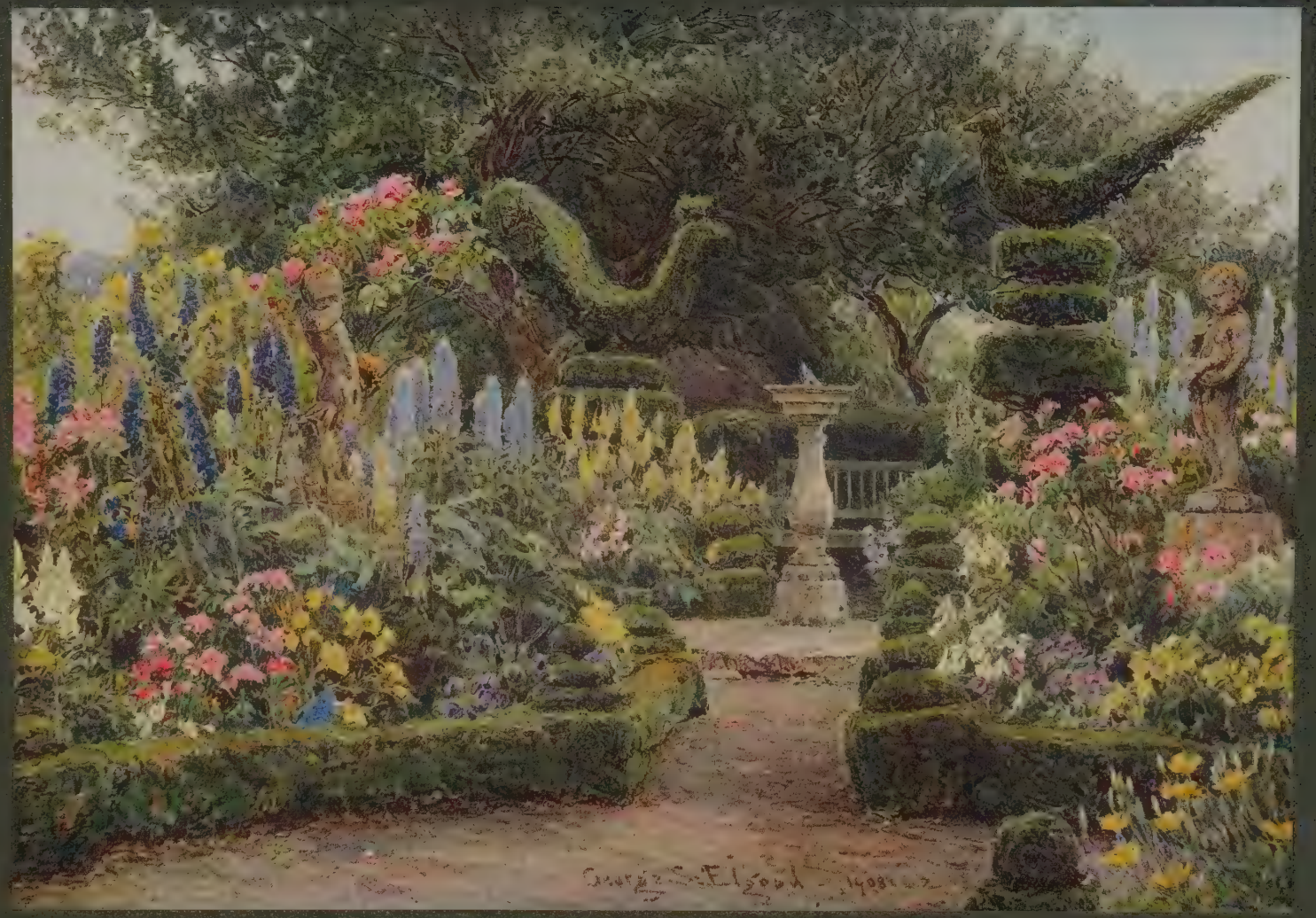
STONE SEAT AND TERRACE AT TATTON PARK CHESHIRE

(By permission of The Rt. Hon. The Earl Egerton of Tatton)

VIEW FROM THE SOUTH TERRACE AT TATTON PARK CHESHIRE

(By permission of The Rt. Hon. The Earl Manvers)

VIEW FROM THE SOUTH TERRACE AT THORESBY PARK, NOTTINGHAMSHIRE



(By permission of Sir Hugo Fitzherbert, Bart.)

TERRACE AT TISSINGTON HALL, DERBYSHIRE

(By permission of Sir Hugo Fitzherbert, Bart.)

TERRACE AND STEPS AT TISSINGTON HALL, DERBYSHIRE

(By permission of The Rt. Hon. The Earl of Warwick)

TERRACE AND STEPS AT WARWICK CASTLE, WARWICKSHIRE

(By permission of His Grace
The Duke of Portland)

FLOWER GARDEN AND VENETIAN WELL AT WELBECK ABBEY NOTTINGHAMSHIRE

(By permission of His Grace
The Duke of Portland)

EAST GARDEN AND FOUNTAIN AT WELBECK ABBEY, NOTTINGHAMSHIRE

(By permission of Walter Fenwick, Esq.)

WITHAM HALL, LINCOLNSHIRE

(By permission of Walter Fenwick, Esq.)

PERGOLA AT WITHAM HALL, LINCOLNSHIRE

(By permission of Walter Fenwick, Esq.)

THE LILY POND AND SOUTH FRONT AT WITHAM HALL, LINCOLNSHIRE

(By permission of Walter Fenwick, Esq.)

THE LILY POND AT WITHAM HALL, LINCOLNSHIRE

(By permission of Mrs. G. H. Capewell Hughes)

THE ITALIAN GARDEN AT WOOTTON WAWEN HALL, WARWICKSHIRE

(By permission of Mrs. G. H. Capewell Hughes)

PERGOLA AT WOOTTON WAWEN HALL, WARWICKSHIRE

GATEWAY AT WREST PARK, BEDFORDSHIRE

(By permission of The Hon. Whitelaw Reid)

(By permission of The Hon. Whitelaw Reid)

THE WEST GARDEN AT WREST PARK BEDFORDSHIRE

(By permission of The Hon. Whitelaw Reid)

CHINESE BRIDGE AT WREST PARK, BEDFORDSHIRE

(By permission of The Hon. Whitelaw Reid)

THE FRENCH GARDEN AT WREST PARK, BEDFORDSHIRE

(By permission of The Hon. Whitelaw Reid)

WALLED GARDEN AT WREST PARK, BEDFORDSHIRE